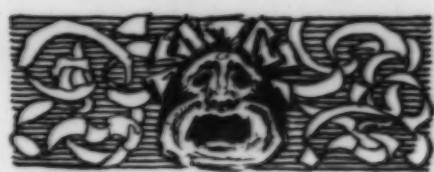


TWENTY-EIGHT PAGES



THE NEW YORK



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JULIA FROTHUR.

AT THE EDWIN FORREST HOME.

VIII.—THE PARTING GUEST.

Invariably a peculiar retrospective charm hangs over one's last day in any accustomed environment or habitual employment. One looks about with clear vision, hoping to retain a perfect image in the mind's eye of faces and scenes that have grown unfamiliar, in a way, through long familiarity. Upon such occasions a certain value attaches to incidents and spoken words that is not appreciated upon other days, and one's heart seems over-sensitive, over-anxious to grasp and hold the emotions of the moment lest they pass out of one's life completely and forever. So it was that upon the last day of the visitor's stay at the Edwin Forrest Home he paid greater heed to the beauty of his surroundings, and set down in a sacred place of his memory even the lightest words that were uttered by the old player folk whom he now esteemed his friends.



JANE ENGLISH.

Many were the stories told by the white-haired actors and actresses, of the gala days at "Springbrook"—Shakespeare's birthday, when, according to Mr. Forrest's instructions, performances of scenes from the master's plays are given in the drawing-room or on the lawn, and crowds of invited guests from New York and Philadelphia come to see the little group of exponents of the old school portray the characters in which they excelled well nigh fifty years ago. The Fourth of July, too, is celebrated worthily at the home. The founder was no less a great patriot than a great tragedian, and in his will he wrote the following directions: "There shall be read to the inmates and public, by an inmate or pupil thereof, the immortal Declaration of Independence, as written by Thomas Jefferson, without expurgation, on every Fourth Day of July, to be followed by an oration under the folds of our national flag." On the nation's holiday the stately mansion is gay with red, white and blue bunting; the flag is run up on the pole above the cupola, and from the window of Mr. Fyffe's room are hung as many small flags as the old player finds room to display. These celebrations and the formal receptions that are held twice a year at "Springbrook" were described in detail to the visitor as several members of the "family" and he idled away the morning on the veranda overlooking the Delaware.

At noontime the amateur photographer of Holmesburg, Sereck R. Fox, came to take the pictures that have served admirably to illustrate this series of articles, and there was an hour of pleasant excitement as he went from room to room and about the grounds seeking the best views might be obtained. "The photographer's art does much for the profession nowadays," remarked one old lady. "An actress in these times who makes a success in London or New York may be sure that within a few months her face will be known the world over. She is thus introduced to millions of people who otherwise might not give her a thought. Cameras and printing presses are great engines of fame in this generation that were lacking in mine—and I observe that the players of the period are not backward in using them."

"We were content then," said Joseph Alfred Smith, "with daguerreotypes, excepting those who, like Mrs. Watkins, were fortunate enough to have their portraits painted by the famous artists of the time. I do not remember that I ever had a photograph taken in my life."

As the day passed on the visitor made his farewell calls upon the invalids; and, in the company of Mr. Fyffe, took a final ramble about the estate and through the old historic house. Again the treasures of the place were viewed with appreciative eyes, and many quaint and curious things that had been hastily passed by in the first inspection were given the attention that they deserved. The great carved chairs that Mr. Forrest used in his production of Hamlet were found in the library, and Mr. Fyffe showed to the visitor an exquisite toilet set mounted in gold that Mr. Forrest received while in England from his admirers there.

Most interesting of all, however, was the magnificent cheval glass that stands on the first balcony of the winding stairway. It was used by the great tragedian during the most successful years of his life. Before it he shaved and made his toilet. Doubtless he also experimented with his make-up, and strove to learn the effect of various tricks of gesture by studying his counterfeits in its face; and when at last he came to die, this mirror, standing close beside his bed, reflected for the last time his rugged features, gray and wasted then, yet more calm, perhaps, than they had ever been before.

A horde of whimsical fancies floated through the visitor's mind as he gazed into the depths of this silent witness of the yester years. Upon its surface the portraits of scores of men and women, now long dead and gone, were once displayed for a moment, and, as the original passed, were instantly erased, leaving not a trace behind. And so, indeed, in the public eye did many of the players hold empty only while they lived; when their brief hour was spent the audiences that had looked upon them with admiration turned to gaze at new favorites, and in their memories held scarce a shadow of those who had gone before. The public and the cheval glass are but momentary enthusiasts, alike both in their en-

joyment of the present and in their forgetfulness of the past.

Since it has stood sentry on the stairway of the home the old mirror has given its morning greetings to every player who has dwelt at "Springbrook." Twelve of them still note the deepening lines of age upon their faces as daily they pass it by in going to and from their rooms; but the portraits of the twenty-six former guests are treasured safe away in the breast of the cheval glass where the eye of man may never see them more. If, by some mystic power, they might be conjured back again and made to pass from side to side as once they did, the pageant would indeed give splendid evidence of Mr. Forrest's philanthropy.

At the head of the shadowy company would come W. B. Lomas, who, in 1876 set down his name in the register as the first guest of the home, and following him would tread John E. Owens, J. W. O'Brien, and Frank Lawler, who, during the war time, starred with Emily Jordan. Old Madame Michel, Dora Shaw, Jane Parker Champney, Sophia La Forrest, who was a "first singing fairy" in 1824; Richard Peniston, of the scholarly mind; handsome Simcoe Lee and Wellesley Venna would be there, and as the procession passed along the beholder would recognize the faces of Harriet De Bar, William Nelson Decker, George Parks, Mrs. A. E. Daymond, Robert Johnson, of Burton's company; G. G. Spear, once at the old Tremont Theatre, Boston; Jacob W. Thoman, the husband of Julia Pelby; Mrs. M. E. Burroughs, Rhoda Wood, John Cline, Henri Corri, S. L. Savage, Rachel Cantor, of the old Chatham Theatre company, New York; and Jane English, the sweet-faced old lady who in her later years was called the "Sunshine of the Forest Home." Another figure, besides all these, would pass now—the figure of Joseph Alfred Smith, who lately left the ranks of those who stand before the mirror to join the mysterious company behind.

One and all, these players added their lives in the palace of peace at "Springbrook," and the majority of them lie buried in the private plot belonging to the home in Cedar Hill Cemetery. The present guests are fond of calling them to their memories—of recounting anecdotes about them and telling one another how courteous was one and how gentle was another.

They do not look with bitterness upon death, these aged men and women of the Forest Home, because in passing they may feel that paught has been left unfinished in their lives. Long ago they made their peace with men, and in the quiet haven that they rest in now, those of them who are of religious mind have ample time to make their peace with God. Nearly all of them, be it said in this connection, are regular attendants at the Roman Catholic and Episcopal churches in Holmesburg, where pews are provided for them by the government of the Home.

Everything is done to make life beautiful at "Springbrook," and paradoxical as it may seem, this very beauty of life robs death of all its terrors. "We are waiting awhile," said one old actor, "in the green-room of Paradise. At any moment the call boy may open the door and beckon to one of us to follow him. He will not startle us nor will we hesitate, for each of us is ready to go on."

This serene tranquillity is to be seen in the faces of all dwellers at the Home, and the charm of it enters into all the social intercourse between them. Religion and Christianity are rarely spoken of there—they are lived. In the room of an aged actress, who suffered much from poverty before entering the Home, there stands a portrait of Edwin Forrest, surrounded by candles and little vases of freshly cut flowers. The visitor noticed it when he called to say good-by, and the white-haired lady, seeing the look of inquiry in his eyes, said softly, "It is a little shrine that I have made to one of the noblest men that ever lived. I like to see his kindly face there when I rise in the morning, and an evening never passes that I do not pray for the repose of his soul."

This is the feeling, evidenced in various ways, that lies in the heart of every old player at "Springbrook." As Edwin Forrest's gift to them was great, so is their gratitude great toward him. They, one by one, will pass away and others will take their places. The newcomers, in their turn, will enjoy the peaceful atmosphere of the Home for a little while, and then will follow the gentle call boy to the great unfamiliar stage. But in spite of all the changes in the little company that time may bring, the spirit of the place will remain the same, and in the years to come scores of players who are yet unborn will have cause to bless the greatest American actor, whose charity will live on forever in the Edwin Forrest Home.

AT THE P. W. L.

The latest drama meeting of the Professional Woman's League was in charge of Alice Fairbrother Webber. The programme was a unique and an entertaining one. Mrs. Webber appeared in an original one-act comedy, The Lost Antique, in which she impersonated five characters. She also presented a burlesque, also original, entitled The Country Literary Club, and gave some English character sketches in dialect. Josephine Schaffer and Mrs. Harry Kraft sang several solos pleasingly. A handsome bouquet of yellow roses was placed beneath the portrait of the late Rachel McAuley, in the drawing room of the League on Oct. 10, the anniversary of her death.

THEATRE BURNED IN IDAHO.

The Opera House at Pocatello, Idaho, was totally destroyed by fire on Oct. 7. The loss entailed was \$30,000. There was \$11,000 insurance. It is doubtful if the house will be rebuilt for some time. The Metropolitan Opera company, that was playing an engagement in the theatre, lost all their scenery, costumes and properties. A benefit performance was given to enable them to reach their next stand.

THE MATINEE GIRL.

When I heard of Bob Hilliard leaving the cast of some play because he couldn't have a tunnel dug from his dressing room to a box occupied one evening by a party of his friends, I thought it was about the limit.

But now comes the story from Philadelphia that Thomas Seabrooke has left The Rounders because he couldn't have a dressing room with a bath.

He said if the leading lady got the star room he wouldn't play. So, there!

Some of our masculine stars are getting to be as capricious and hard to manage as operatic divas. They want parts made to order for them and plush-lined dressing rooms with steam heat, hot and cold water, refrigerators and electric lights.

Soon they will be demanding carpets laid under awnings from the dressing rooms to the stage, and a buffet luncheon served behind the scenes during the performance.

If the story that comes from Philadelphia is a true one, Mr. Seabrooke deserves to be sat upon. Certainly the women of the company ought to be given precedence in a matter of that sort.

It seems almost incredible to believe that any actor could make such an exhibition of unmanliness as that accorded to this one. If it isn't true he ought to deny it.

But until he does he will have a big black mark against him in the books of the Matinee Girl.

Clement Scott has "come," and if all one hears is true he has caught on to our simple little Japanese way of doing things in New York with a celerity truly delightful.

Whatever accusations may be made against Clement there is nothing slow about him.

He's made friends right away. It wasn't a case of being alone in a great city for more than an hour and a half. And he's very charming and fond of five o'clock tea, they say.

Do you know, I am beginning to think that the Londoners are not a bit slow. The men, I mean.

I got a letter from the Playgoers' Club a week ago which began: "My dear Matinee Girl: I read you every week (that is to say, every next week, so to speak, 'cos we're just a week behind New York in our Matinee Girl, if we are not in anything else) and I love you."

Isn't that delightfully English and cheeky, parenthesis and all? And he signed it "Yours Devotedly."

Let me remark, Chappie, there's just one other thing you are a week behind in over there—yachts.

But it's nice to think that he was able to see, in spite of my gentlemanly style of writing, that I was a really, truly girl.

A man wrote me from New Orleans a few weeks ago like this: "Dear Old Man: I like that stuff you write in The Matinee Girl. It's hot from the bat. If you're ever in this town and need a friend I'll be as good as a thousand."

When I saw Hall Caine I thought he was the ugliest thing that ever came over the pike. Then I saw Zangwill, beside whom Hall Caine is like an American Beauty rose. It isn't Zangwill's hair, or even his hat—though both are awful—but he seems to have a cultivated scowl.

I met him on Broadway a week ago and looked at him, for I think he is very, very clever; but he looked cross at me. I shrivelled a little and walked on. Luckily there was a lithograph of Sothorn in the next drug store window that acted as an antidote.

But Zangwill ought to have his face steamed and ironed at some of these places where they fix you up while you wait.

Harriet Hubbard Ayer has tackled some pretty hard specimens, and has shown in illustrated interviews what she can do toward making a howling beauty out of the exact opposite.

I am willing to put up any sum she will cover, at the Hoffman House, that there is one proposition in New York that would baffle even her skill.

There is a great howl going up just now over the immorality of the stage, and Ella Wheeler Wilcox has tilted her pen in an evening paper to say things about it.

You know what Oliver Herford's naughty cherub (who, like all cherubs, was composed only of head and wings), said to Saint Peter when he suggested that the cherub needed a spanking?

"He said, indeed I do not doubt it. But what are you going to do about it?"

The bedstead drama has followed closely on the great disrobing specialty, and what we'll have next it is difficult to predict.

There are beds on the stages of four of our leading theatres just at present, with gentlemen prancing round in pajamas and ladies in their underwear dancing gaily about as though life were one endless night time.

One manager came out in print last week to say that it's the public that is decadent and not the stage. Then he says: "If you were a shopkeeper, and found that a certain line of goods was selling rapidly, would you quit selling that line of goods?"

That is a very poor argument. Burglars find that burgling pays well, and there are a great many lines of disreputable business in which people can make money easier than others.

Grocers can make more money selling rotten apples than good ones, but honest folk prefer to deal in clean materials. You can't cater to diseased tastes in any line of business for the sake of making money without laying yourself liable to a horrible charge.

There are lines in some of the plays that are on the stage in New York to-day that ought to be hissed down by every decent person in the house. Some of them are very broad and others so obscure that the actors in whose mouths they are put do not seem to understand what they mean.

Human nature is pretty poor stuff. We are several stories lower than the angels, but it isn't possible that we prefer to grovel in the mud when we go to the theatre.

Good plays pay. If it all gets down to a question of money, good plays pay better than bad ones. The glaring villainess of some of the things said and done on some of the stages to-day are a reproach to the managers, the actors and the audiences.

Many people in every line of artistic work strike out to be sporty and end by being merely vulgar. It's a delicate line between the racy, the risqué and the rotten.

There is an actress playing a part in this town every night who probably thinks she draws the line, but she doesn't. Some kind friend ought to tell her.

She is a beautiful woman and a good actress. In certain parts of this very play she is superb. But when she is called upon to portray the adventures luring her victims on to pecuniary ruin, she slops over horribly.

She overacts frightfully in her endeavor to be the wicked siren. It makes you positively squirm to see her. Any man in his right mind would run a mile from such a woman in real life if he saw her first.

It is impossible to even write about it so as to convey the effect produced. It is slushy, sloppy, awful. It is the same thing—only very much worse—that so many of our otherwise clever American actresses give us when they try to portray attractive feminine wickedness.

That's the largest order an actress ever gets. Bernhard can do it—Duse, Rejane, Hading, Mrs. Potter comes near it. Clara Lipman just touches it.

The Girl from Paris was naughty. She winked and she ogled and kicked her skirts about and showed us her stockings, and she sang some songs with extremely doubtful lines in them; but her performance was pervaded by a certain refinement that made it never offensive.

"She's very good," said a woman who was at the play one night; "but she's not French enough."

"Well, that may be true," said a man who heard her, "but can you mention any actress who could act that part with as much abandon and yet keep it so clean?"

It is the personality of the actress that frequently produces effects that we associate with the play. A critic writing of Clara Lipman's performance in The Girl in the Barracks, said last week: "She couldn't be anything but 'clean and wholesome' if she tried. When she kicks up her little feet and tells you she is a Parisian and a devil of a girl you don't believe her."

Which is the exact truth. Clara Lipman in real life is a nice girl—the kind who would embroider doilies, and tie bows on the furniture, and keep the baby dressed within an inch of its life—and it's this temperament of hers that acts as a disinfectant for the most awful lines that she had to say, in The Telephone Girl, for instance.

I think you could even put her on the stage in bed, or have her put on her nightgown before a mirror, and it would only look like some of those naughty but nice little French pictures that are without one trace of unpleasantness or uncleanness in their suggestion.

Richard Golden made the hit of In Paradise. Every one has always known that he was a good actor, but he never proved it so thoroughly—not even in Old Jed Prouty—as he did in the play at the Bijou.

Sometimes as he careened about the stage in his jubilant wickedness he suggested De Wolf Hopper, and at other times there seemed to be glimpses of Crane in his personation.

But it was thoroughly funny. The kind of fun that reaches out from behind the footlights without seeming to try, and makes you laugh and bubble within until the mysterious springs of mirth—I wonder where they are situated, any how?—break out in audible cackinations and chuckles and gurgles that mean that you are enjoying yourself hugely and have forgotten every unpleasant thing in life.

I often wonder if there was any god or goddess of laughter. I am shy on ancient history, but I think there ought to be less said and written about those old mythical chappies that sit around on dados looking glum, and girls with laurel wreaths and not much else and severe classically curled lips that never smiled.

We ought to have a statue somewhere in the world to some of our funny men instead of condemning them to everlasting nothingness.

I don't know whether Weber or Fields would look better in marble, because I always forget which is the little one, although I've been told time and again, but I'm ready to start an endless chain any day to perpetuate the better looking of them in bronze for one of our public squares.

And I haven't a doubt but what he'll compare favorably with some of those impossible persons that we have already mounted on pedestals in attitudes suggestive of nothing but trouble.

And that's no merry quip or jest either, as Frank Daniels would say.

THE MATINEE GIRL.

OPPORTUNITIES IN HAVANA.

E. P. Ball, one of the managers of the San Carlos Opera House, Key West, Fla., arrived in town recently on a business trip. In conversation with a *Mirror* man Mr. Ball waxed enthusiastic over the outlook for theatrical and other business prosperity in his city, as well as the possibility for large receipts in Havana.

"The reports of yellow fever in Key West," said Mr. Ball, "have been greatly exaggerated. Not more than one-tenth of the cases reported have been really yellow fever. The best possible medical precautions are being taken against the spread of the disease, and very shortly, when the cooler weather sets in, the epidemic will cease. This is the first time we have had the fever in Key West in a number of years."

Millions of dollars are to be spent in our city in the near future in Government and private construction work and other enterprises. This will make money very plentiful and theatrical companies are sure to do well. Our public is discriminating, but patronizes good attractions liberally. We are in frequent communication with Havana, which city should be a most fertile field for combinations. What the Cubans want is a good opera or musical company or a vaudeville bill containing singing and acrobatic acts. Such attractions could play a season of several weeks there with large pecuniary results. Havana, of course, is swarming with Americans, who would flock to the performances."

BEAUTY'S CLAIMS AT BUFFALO.

Roy Crandall, of the Committee on Publicity of the Pan-American Exposition to be held in Buffalo in 1901, as told in *THE MIRROR* a fortnight since, is taking a vote to find out who are the two most beautiful actresses in America. When the matter is settled the lucky two will be asked to pose for the figures to represent North and South America on the exposition's official design. Mr. Crandall reports the receipt of a deluge of votes and suggestions, but says that he will welcome as many more as may be sent to him. He will soon announce the progress of the ballot.

TO CORRESPONDENTS.

Tuesday, Nov. 7, Election day, being a legal holiday, it will be necessary for THE MIRROR to go to press on the number to bear date of Nov. 11 earlier than usual. Correspondents are therefore requested to forward the letters that would ordinarily reach this office on Thursday or Friday, Nov. 2 or 3, at least 24 hours earlier than usual.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Oct. 21. With one or two exceptions the week's business has been one of reaction from the large figures of the preceding ones. This is explainable in several ways, the patronage being more divided, as every house in the borough is now under way, save the Academy of Music; also a somewhat lack of novelty in the current bills, and a probable paucity of money consequent upon the almost generally large receipts of the past six weeks.

At the Montauk On and Off was given its second date on this side of the river. Edward Holland, Maggie Holloway Fischer, and Fritz Williams renewed their previous successes. James K. Hackett and Rupert of Hentzen in the underline.

The Columbia had James O'Neill and his fine scenic production of The Musketeers, which was deserving of a better patronage. Next week The Bostonians, who make a new production in The Muses of Badayev, following that with The Serenade, Rob Roy, and Robin Hood.

A second start for the present season was effected at the Amphion on Monday. Herbert Kealey and Eddie Shannon, with The Moth and the Flame, being hastily secured to fill the place left vacant by the demise of An Arabian Play. As this was the fifth booking of Mr. Kealey's play in this borough, it was not strange that the attention of the friends of the Musketeers and James O'Neill were next due.

The Grand Opera House had continued big results with the statuette Emma and abbreviated Johnnie Ray, who when seen in his author, Herbert Hall Winslow, has fitted them to a nicety, and the novelty of calling into requisition the attentions of a dental office received close and undivided attention. Harry Edison and his co. made their debut with success. Mr. Hogan's Music Theatre, as did Artie Hall, the Georgia Coon shouter, who was seen here but a few weeks ago. Miss Hall's concluding song was made especially interesting by the excellent work of an exceptionally bright little colored girl, who handled her train and "caked" in a style that distanced her grown up competitors. Ward and Curran, with old material, showed their new shape, and their customary large mood of approval. John Kernell, also the Carbons, was in the bill, which was concluded by the Creators Zouaves in their fine gun drill, counter-marching, and wall-kick, for the first time locally, in vanderbilt.

The Gay Masqueraders filled the week at the Star, where Lillian Durand's superior vocalization received appreciative applause. Edna Huber contributed an enjoyable musical act, while Mamie Conway and George Melville proved entertaining as the clown and soufrette. Carlos and Vaucllet displayed special skill in the other acts, which were by Marshall and Sartella, Harry Marlon, Brown, Harrison and Brown, also Reilly and Hughes. The old began with a Hotel Cate Walk sketch, and concluded with an alleged satire, entitled The Philippines. Bryant and Watson's American Beauties are the next feature. The Turn of the Tide is followed at the Lyceum by The Unknown.

The Novelty Theatre had Hines and Remington, Enoch Thornton, Bessie and Simon, Frank Bush, Eckert and Berg, Kliest Brothers, Barrett and Larned, also Leon Morris' punies. The same management gave time at the Brooklyn Music Hall to Madame Nevada and her co. and to the American La Mothes, Edwin R. Lang, Marshall and Darling, Crane Brothers, the Marshall Quintette, Bates Trio, and Wormwood's monkeys.

Reilly and his co. exceptionally good show is followed at the Empire by The Imperial Barbersquers.

The Unique dispensary with Matt Flynn's Double Sensation, taking in its place The Metropolitan Burlesquers.

The capacity attendance noted during the past month at the Park Theatre, where the Jaxon Opera co. are enjoying much prosperity, has continued with Faust, which is to be followed by Pinafore with Cavallaria Rustica and that for Andrew Mack which exceeded \$3,000 before noon of his opening day; the week's gross almost touching \$8,000.—During Colonel Stan's Brooklyn management, he every year got up a benefit in aid of the Humane Convention Bureau. This season William T. Grover has arranged a notable strong bill of vanderbilt in its behalf, which will be seen at the Montauk on the afternoon of Oct. 28. During the Shore engagement at the Bijou, it was found necessary several times to fill the orchestra space with chairs, and transfer the musicians to the stage.—For the coming week Mand Huth and Billy Clifford are at the Grand with Counted Into Cash, which they have been playing for some time. Helen and Lenhart are domiciled at the Gaiety in A High Toned Burglar.

SCHENCK COOPER.

BUFFALO.

Two entirely new operatic productions by the same company within a week are more interesting offerings than frequently come our way. The business done at the Star demonstrates beyond doubt that good opera will always fill that house to overflowing. The Amer. music by Victor Herbert and book by Frederic Barker and Katie La Shell, was presented 12-14. There are two things in the opera worthy of unstinted praise, the score and the chorus. The stage settings also are unusually good, the throne room scene being little less than gorgeous. The story of The Amer. is complicated, but offers sufficient opportunities, some of which are grasped and some not. The Amer. of Afghanistan is obliged to pay to the British Government an annual tax to meet which the play opens, he has become engaged to a wealthy American girl, Constance. The British representative, Ralph Winston, is enamored of Constance, and seeks to thwart the Amer's plans by declaring the arrival of the coach in which the Amer. party is coming. To this end he engages Blakely, chief of a band of brigands, to waylay the coach. He is assisted by Mirza, an Oriental, who wishes her to marry him. The Amer. is then rescued by the British. The Amer. disguises himself as a brigand, and is captured by Blakely, but subsequently rescued. The Amer. girls remain in hiding until the time for payment of the tax has expired. To meet the tax the Amer. weds Mirza, herself very wealthy, and all ends happily. Frank Daniels, in the title-role, is hardly as amusing as in former parts. His methods are exactly the same, but the situations do not assist him materially. He has several good songs, particularly "In Old Ben Franklin's Day" and "The Continents." Helen Redmond is as handsome as ever and sings the role of the coachman with authority. W. F. Rochester did not realize the possibilities of the Lord Chamberlain. Will Danforth was a sufficiently villainous Blakely, and sang the music allotted to him well. Norma Kern was charming as Fanny, and made much of a lady. The music is much better than the book. There are several waltzes and a march which should become waltzes.

Perhaps an opera ever considered here has received the lionization of the entire local press as did The Singing Girl. Alice Nielsen's new opera. The produc-

tion was given at the Star 18-21, and was heard by as large and aristocratic audiences as ever crowded that house. At the first fall of the curtain on the opening night, there was an ovation which scarcely ever has been equaled in this city.

Victor Herbert's music all the way through is delightful. Waltz tempo predominates in the score, and the waltz solo, "Love is a Mystery," sung by Miss Nielsen, is perhaps the distinct bit of the opera. Eugene Gordon has the opportunity of rendering two delightful solos. Richie Ling's acting was mainly, and his solos well rendered. Lucile Saunders received rounds of applause. The comedy elements were well taken care of by Joseph Herbert, Joseph Cawthorn, and John Slavin. The chorus is one of the best ever heard in this city. The stage set of Julian Mitchell is everywhere apparent. William Gillette in Sherlock Holmes 23-25. A Colonial Girl 26-28.

Joseph Murphy played his annual engagement at the Lyceum 16-21, and as has been his custom for years, filled the house during the week. Shaun Rhine was given most of the week with The Kerry Gow as a matinee offering. The co. is adequate, and the star is apparently as popular as ever. McFadden's Row of Flats 22-23.

News of the death of Harry Cooper has been received from British Columbia, where he went at the first of the rich findings of gold. He was known as the "Glowing Boy," and stood eight feet and eight inches in height. He died of a fever several years ago, having been with Barnum's Circus. His wife was also with the circus.

Victor Herbert has been in the city the past week to witness The Amer. and The Singing Girl. He seemed to enjoy the opera as much as any one in the audience. Harry B. Smith was also in the city, and The Singing Girl is showing marked improvement at each performance. Mr. Herbert is the guest of John Land, the well-known director of the symphony orchestra.

The stock co. at the Empire presented A Wife's Peril 16-21. Alda Gardner made her first appearance in this play and made a good impression. Business fair.

E. W. Oviatt, the secretary of the Hawthorne Athletic Club, has returned once more to the theatrical business, having joined the Six Hopkins co. in Cleveland O.

Several local newspapers have stated erroneously that Lucile Saunders was never heard here before her present engagement in The Singing Girl except in concert appearances. She was a prominent member of the Russell-Fox De Angeli co., which played here two seasons ago.

Henry Marcia, the well-known local violinist, is mounting a series of Sunday night orchestral concerts at German-American Hall. The orchestra will be composed of about twenty-five musicians. Girard's Family Theatre had a most auspicious opening 16. The Aubrey Dramatic co. in a repertoire of popular plays, including The Merry Widow, was well received, and is well adapted to Manager Girard's requirements.

A benefit performance will be given by J. Marcus Doyle at the Star Theatre, Oct. 22, at which a large number of the prominent actors of this city will donate their services. Pulmonary troubles make it necessary for Mr. Doyle to go to Denver.

RENNOLD WOLF.

SAN FRANCISCO.

Nance O'Neill, our tragedienne, is with us again, after earning laurels on tour. She appeared at the California for a two weeks' engagement, and showed that she could play comedy as well as tragedy by playing Peg Woffington, and while it was evident to all who saw her that she was not a tragedienne, yet she gave a much better performance than was expected. She is so physically grand, so absorbed in her part, so full of spirit, that it must be an effort to her to be so girlish and so comical. She is, therefore, she showed that exuberance and vitality which her detractors here denounced in tragedy ever since she came to the stage. But she was not humorous, as O'Neill will be a great tragedienne, and that Nance had better leave comedy alone, except as a relief to her overtaxed energies. Triplet was played by an old hand, Barton Hill, who gave a first-rate performance. He was quickly and comically, and with a pride, hope, bravery and despair that go to make up the character. Other characters were satisfactorily sketched by Colley Chubb by George Becka, Knud by L. Gilman, and Charles Vane by the Stuart, Killy Olive by Nina Collins, and Triplet's wife by Rieca Allen. The New Canille was played two nights and was favorably received. Week 16, Magda, School for Scandal, and the last night of the engagement.

Edie Roy filled the Columbia 16-21 with Hotel Topsy Turvy. It went well, being collected, fast and idiomatic. Edie Roy was as amusing as ever. Josie De Witt charmed especially with her violin solo. Bertie Fowler, perhaps, from the laurels she had won in some really clever impersonations. Amelia Glover scored in a dancing specialty. The Florence Troupe of acrobats gave some graceful feats. Altogether, it was an average clever vaudeville show. Hotel Topsy Turvy will run another week.

Jim the Peiman was presented by the Alcazar Stock co. week 9-15. It was a surprisingly good all-around performance. King, late of the Frawley co., played Jim. Ralston with considerable dramatic strength, following the lines laid down by E. M. Holland. Eugene Ormonde, the leading man, played Capt. Redwood well. Clarence Montague was effectively villainous and misanthropic. Harfield, Gertrude Foster was Mrs. Ralston and showed emotional ability of no mean order. Helen Henry as Agnes, Marie Howe as Lady Dunsmore, and Miss Fallon as Mrs. Chapstone were satisfactory. The Masked Ball 16-21.

Gilda-Gilda was the week's attraction at the Grand Opera House. Lecocq's opera was excellently rendered, the chief characters being taken by Edith Mason. The Grand Opera House 16-21. William Wolf, and Arthur Woolley. Nance 16-21.

Satanella and Ernani occupied the boards at the Tivoli week 9-15. The former was played by the light opera company, and the latter by the Grand Opera House. Satanella. Her vocalization was heard as well as powerful, and her Oriental dance was quite bewitching. Charlotte Beckwith was the ideal Stella. Alf Wilson, the comedian, was very funny as the tutor. Tom Greene sang charmingly as Count Rupert. The Arduous of William Schneider was very good. Ernani, by the grand opera co., was very fine. Anne Lichter and Arduous were enthusiastically received, but Valsky, who played the opera as Don Carlos. He is a wonderful baritone. On the night 10 Verdi's birthday was celebrated by a programme consisting of selections from Aida, Trovatore, Otello, and Aida. The house was packed and the performance thoroughly enjoyed. The Grand Opera House 16-21. William Wolf, and Arthur Woolley. Nance 16-21.

Al. Novelli is still around town, looking for his new theatre. He expects to conclude arrangements ere long.

The unfortunate Comedy, on Bush Street, will be reopened 15 with Madame Pabel-Muller and a co. of German players. It is intended to produce a German play entitled "The Jew," by the actress, Emma, and a co. of German players. The theatre was packed and the performance thoroughly enjoyed. The Grand Opera House 16-21. William Wolf, and Arthur Woolley. Nance 16-21.

A. R. Stockwell has returned from a successful tour in A Midnight Bell. FRED S. MYRTLE.

MONTREAL.

Friday 13 was McGill night at the Academy. The college sports had been held during the day, and the house filled with students. The theatre was tastefully decorated with flags, and the boxes were filled with college colors. Marie Celeste sang "Ride Britannia" till she was hoarse. All the ladies in the box were presented with bouquets. Devil's Auction opened 16 to a very good house. It has good scenery and mechanical effects, and pretty costumes and dances. Spectacles were done by Victoria Walters, J. A. Kelman, and Eddie Snow. What Happened to Jones 16-21. The Christian 23-25.

The biggest musical event of the season was undoubtedly the appearance of the Marjorie Grand Opera co. at Her Majesty's for four performances 16-19. The opening bill was La Traviata, with Madame Sembrich as Violetta and Hore Dimpie as her lover. Both performances were magnificent. The supporting cast, chorus, ballet, and orchestra were far beyond anything of the kind seen here in a long time. The opening house, although good, and the audience representative was hardly up to expectations. But on Tuesday, 17, when Carmen was given, with Emma Calve in the title-role, the theatre was literally jammed with an enthusiastic audience. Calve's Carmen is too world famous to need mention. Suzanne Adams made an excellent Mimosa. Sallenean an impassioned Don Jose, and Cammarie was the Toreador. Romeo and Juliet 18. Faust 19.

Dr. Bill was presented by the Francis Stock co. 16-21 to big business. It is one of the best things they have done this season, and all the members of the co. gave a good account of themselves. Lucius Henderson is excellent as the gay doctor. T. J. McGraw gives a clever sketch of the frangible police inspector. Fred Weller is an Irish writer, and John C. Hart a funny impersonation of Webster. Harry Karger answered to advantage in the small part of Rags. Helen Brown was a delicious Kitty Fawcett. The Grand Opera House 16-21. William Wolf, and Arthur Woolley. Nance 16-21.

The Alcazar opened to big business at the Royal 16. The theatre was filled to the top with a mixture of music, mirth and absurdity. Marie Stuart and a big hit Broadway Burlesquers 23-25. The French Opera co. at the Monument National

continues to draw good audiences. La Jeune, Carmen, and Robert Le Diable have all been repeated, and Mignon, Faust, and others added to the repertoire. W. A. TREMAYNE.

NEWARK.

At the Newark 16-21 Manager Ottolengui offers Beethoven's Lord Hamlet, with J. E. Roden as the principal character. Andrew Mack in The Last of the Mohicans 23-28. James O'Neill 30-Nov. 4. The White Heather, headed by Rose Coghlan and T. Sullivan, with its wealth of scenic effects, is stationed at the Empire 16-21. Secret Service 23-28. Finnigan's Hall 30-4.

The bill at the Columbia was The Face in the Moonlight. H. Conliffe Brinker in the dual leading role was well received. Robert Neil played the villain in his usual effective manner. Una Abell continues in her good work. Amy Stone, Virginia Jackson, and the other members of the co. acquitted themselves creditably. Woman Against Man 23-28. The Sporting Duchess 30-4.

As the second attraction at his pretty theatre, Manager Non, of the Century, has A Trip to Countdown. The fare is brimful of good specialties. It opened to a good house. Shore Acres 23-28. Hearts of Oak 30-4.

There was a strike at the Empire 16. The supers engaged for The White Heather wanted more money and because they didn't get it they quit. The owners were pressed into service, and with the assistance of volunteers no inconvenience was caused by the affair.

Four bill posters, employed at the Century, were arranged in court this week on complaint of Business-Manager Seder that they had sold lithograph passes given them for distribution to shopkeepers. They were held for the Grand Jury.

The seats for the New Century received 16, and a large force of men at once set to work putting them in. Associate Manager Seder has proved that he is not to be overcome by obstacles. He has been indefatigable in his efforts to open the house. Strindberg's Totten has been specially engaged by Manager Jacobs for the part of Mary Almer in the revival of The Sporting Duchess. Miss Totten's brother Josephine is the favorite with the stock co.

Business 9-14: Newark. The Village Postmaster, good; Century, Elsie Bella, big; Columbia, stock co. big; Empire, McIntyre and Heath, good; Waldmann's, vanderbilt, good. C. Z. KENT.

MILWAUKEE.

The Thauhauser co. presented Lady Windermere's Fan at the Academy 16 before a packed house, the occasion being also the five hundredth performance of this admirable co. of players. Souvenirs were distributed to mark the event. The production was staged in a most complete and handsome manner, and the members of the cast played with customary care and finish. Eugene Moore, John M. Sainpolis, Eva Taylor, and Mary Emerson scored heavily in the principal roles. A Night Off 23-25.

The Grand Northern dramatic house at the Bijou 16. It is full of thrilling climaxes and startling situations, all of which sent the occupants of the gallery into paroxysms of delight. The production is supplied with adequate scenery and costumes. The fare is about all that can be said of it. Paul Gilmore 23-28.

At the Pabst Schiller's Kabale und Liebe was played for the stock co. 15 before a large and well dressed audience. The evening interest was in the part of Juvenille, Carl Fischer, of the Royal Theatre, Oldenburg, who was received with marked favor. Gold-fische will be presented 18. Burton Holmes is announced to deliver a course of lectures at the Pabst, commencing 24 with "Mardi."

The Derry Comedy co. of this city, gave one of the best amateur performances ever witnessed in this city at the Pabst Theatre 17 before a moderate sized but enthusiastic audience. The comedy was a farce, entitled "A Snag," was performed for the first time as a curtain-raiser and met with approval. Henry J. Byron's three-act comedy, Uncle, completed the bill. The performance was excellent in every respect, being more like a professional production than a local amateur affair, and Mr. Byron deserves much praise for the good work done by himself and the members of his co.

Clarence Malko, of this city, has written a clever one-act comedy for Freda Gallick, late of Robert Davidson's co.

I had the pleasure of a visit 13 from W. L. Bruce, your correspondent at Yonkers, N. Y.

Davidson dark 15-25; Jefferson De Anzola 26-28. CLAUDE L. N. NORRIS.

ST. PAUL.

Channey Olcott presented his new romantic play A Romance of Athlone, by Augustus Pitou, at the Metropolitan Opera House 15-20. Two Married Men 21. Edwin Mayo in Pudd'nhead Wilson 22-28.

Stranger in New York opened at the Grand Opera House 15 to S. R. O. Paul R. Nicholson, Jr., in the title-role is bright and exceedingly funny. George Tallman as Wright built does excellent work, and his fine hereditary voice was heard to good advantage in his songs. Miss Norton as Mattie gave a delightful portrayal. She is exceedingly clever in her monologue. Sadie Kirby as May Ketcham handles a difficult role in a very clever manner and sings with much grace. Mary Shepherd made an impression as Virginia Pryde. Marie Denbie as Mrs. I. Collier Downe makes the most of the part. Harry Rogers as I. Collier Downe, Douglas Flint as Cunningham Swift, Margaret Sady Martin as Barbara Swift, and George Carroll Sweet do excellent work. Mr. Grant has a pleasing voice and does a taking specialty. Ma Belle Barclay, Belle Darling, and Charles Hooker, do a graceful and very clever dance specialty. A good baton specialty contributed by Master Maudslayi, a very clever St. Paul boy. Douglas Flint has a rich deep voice. Mr. Flint is remembered as a St. Paul boy, who has been singing in opera the past twelve years. Douglas Flint has a rich deep voice.

Manager Fred Seidel, of Hoyt's A Stranger in New York co., left the co. 11 to manage Secret Service. A. Thalheimer replaces him as manager of A Stranger in New York.

Robert E. Mantell had a large week's business at the Grand Opera House 8-14, and Manager M. W. Hunsley's face was wreathed in smiles. Manager Hunsley is a courteous gentleman, and during previous visits to St. Paul for over twenty-five years he has made a host of friends.

The entertainment to be given for benefit of the St. Paul Fund of America, at the Metropolitan Opera House on Thursday afternoon 29, will be a notable event. The Noll co., Robert R. Mantell and co., Channey Olcott, A Stranger in New York, Henri de Lorme, Robert's Metropolitan Orchestra, and Selma's Grand Opera House Orchestra will give a grand concert.

GEORGE H. COLGRAVE.

DENVER.

Mathews and Bulger opened at the Taber 8 to S. R. O. In By the Sad Sea Waves, and played to the capacity of the house throughout the week. Of the catchy music, good specialties, a good looking lot of girls, and the inimitable Bulger combine to make By the Sad Sea Waves a pleasing spectacle. This same Bulger, by the way, is one of the most genuinely funny eccentric comedians upon the stage. His make-up, facial expression, walk, mannerisms and costumes are as unique as they are ludicrous. Mathews makes an excellent interpreter for the team. Beside Chal-lenger made all kind of a hit with her Six Hopes specialty, which was capitally done. Mile Le Reve, with her "poses plastique," displayed a Venus like figure most gracefully. Tony Hart contributed a cleverly drawn German character sketch. Of the dozen or fifteen young women in the co. of the Taber was noticeable. She is a pretty young girl, graceful and conscientious in her work. Gustave Linders, general musical director, for Dunne and Rydman, is responsible for some very catchy music. A Hot Old Time 15-21.

The Denver Theatre 8-14 presented a vocal, instrumental and descriptive entertainment, given by the Carrington Greater America Co. The Columbian Fair, a musical quartette, William McCormick, Mattie Edyle Bowen, and a whistler, whose name was not on the programme; together with a list of war pictures accompanied by patriotic airs combined to make a unique entertainment. The Hottest Coon in Dixie follows.

Arthur White and Harry Van Meter, two well-known local actors, for Salt Lake last week to John St. George Hunsley's co.

Manager McCort, feeling that his employees should share in the prosperity the Taber is enjoying, has voluntarily raised their wages ten per cent.

Frederick Howard, the baritone, and teacher of vocal music, who for six years has made Denver his home, has accepted an offer from Manager Victor Thrane to sing in concert in a classical repertoire, and leaves shortly for New York.

A note from Manager Charlie Schilling tells me that his two Married Men co. is breaking the record through one-night stands in Iowa.

F. E. CARSTAPHEN.

JERSEY CITY.

Andrew Mack began his annual engagement in this city at the Academy of Music 16-21 to good patronage. The Last of the Mohicans was the play, interpreted by an excellent co., and handsomely staged.

Mr. Mack is as big a favorite as ever, but his play and score did not seem to be on to the usual standard. The play is weak, and none of his songs have that catchy way about them. Of the support, R. T. Ringgold was very strong, and shared his part with a clever co. who were refreshing. George W. Barna as the good priest was natural, and Jeanie Satterlee received a warm welcome as the Irish servant. W. J. Mason and Thomas F. Jackson were very good in the comedy roles. Josephine Lovett is a favorite here, and

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PHOTOGRAPHS

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ATLANTIC TRANSPORT LINE.

NEW YORK—LONDON. October 21. MENOMINEE. October 21. HAWK. October 21. NAQUETTE. November 1. HENARA. November 11. HENARA. November 11.

ALL MODERN STEAMERS. LUXURIOUS FARE. WITH EVERY CONVENIENCE. ALL WATERCLOSET LOCATED AMIDSHIPS ON UPPER DECK.

FIRST CABIN PASSENGERS CARRIED FROM NEW YORK TO FENCHURCH STREET STATION, LONDON, FOR \$60 EACH AND UPWARD. APPLY 1 BROADWAY.

Georgia Olip is a precocious child actress. Photo 23-28. Secret Service 30-Nov. 4.

Shore Acres was offered at the Bijou Theatre 16-21 to excellent business, and the play and co. have given the best of satisfaction. The production is a life-like way, and compares favorably with Mr. Hama. Arkins Laurence as Martin Barry was a star. Charles E. Fisher as the grand widower, William Burton as Blake, Belle Theodore as Anna, Marion Colton as Helen, and Gladys Collins as Mandy, were very good. Hearts of Oak 23-28. A Hot Old Time 30-Nov. 4.

Wilson S. Ross, former manager of the Lyric Theatre, Hoboken, is now business-manager of Shore Acres.

A sacred concert was given at the Bijou Theatre 15 for the benefit of a Catholic Orphan Asylum, under the direction of William Ludwig. The programme was a miscellaneous one, and presented William Ludwig, baritone; St. Alphonsus, a capital De la Roche; Harry Edison and his trick dog; Kittle Gilmore, with leads; Sara Kinkaid, recitations; Charles Littlefield, impersonations; Smith O'Brien, monologues.

E. J. Mack, of this city, is making a hit with Knobs o' Tennessee. WALTER C. SMITH.

KANSAS CITY.

Eugene Blair and her co. presented A Lady of Quality at the Greater Opera House 16-18. Miss Blair in the character of Charlotte Wilton gave a very good performance, and brought all out of the line possible. She has improved very much in her acting since her last appearance here, and was especially fine in the scenes in which she was very trying one of her dash, abandon and conflicting emotions. William Ramwell as Sir John Owen ably assisted her. The rest of the co. was fair. The play was handsomely staged, and picturesquely costumed. Lombard Opera co. plays a re-engagement 20, 21, presenting La Gioconda, Rigoletto, and Aida.

Ward and Vokes in The Floor Walkers at the Grand Opera House presented a handsomely staged comedy. The production was very cleverly staged, and introduced some very catchy specialties. Channey Olcott 23-28.

The Woodward Stock co. in Canille was the attraction at the Auditorium Theatre 20, 21, presenting a strong drawing card. Jane Kennark in the title-role did some very fine acting. Willis Granger made a very satisfactory Armand. James Fulton an excellent Don Alvaro. The production was especially good, and Gertrude Berkeley as Prudence was especially good, her interpretation of the character being most eccentric and amusing. Emma Dunn made a pretty and unique Sarah, and her Maranay a bewitching Ninette. The stage settings were elaborate, with attention to every detail which has marked every show this co. has produced. Her Husband's Will 23-25.

Michael Hans Speyer, a well-known local singer, gave a farewell concert 16 at the Academy of Music, monologues to making her home in St. Louis. The hall was filled with her many admirers and friends, and she sang some very enjoyable songs and songs.

F. R. WILCOX.

OMAHA.

Lovers of classical music, who visit the Auditorium at the Greater America Exposition, these closing weeks, are afforded a series of rare musical treats by the Belknap-Ballinger Band, which in response to the united requests of the talent of the city is giving a series of selections by the great composers and conducting the orchestra. The series has been the predominant feature of the concert. The success of this change is attested from the start as is evidenced by the increased attendance at each concert. The Belknap-Band will remain with us to the close of the Exposition, 31, and are responsible for some genuine enjoyment than any other feature of the Summer's attractions.

At Lord's Theatre Edward A. Braden's co. opened a two-night engagement 13 in A Hot Old Time. This amusing and somewhat noisy piece never has been better presented in Omaha, and in fact, the new material seems quite an improvement. The dancing specialties being particularly good. Local interest was opened a half week's engagement 15 to two good sized audiences, which he immediately succeeded to hypnotize. Mr. Herrmann's slight-of-hand performances were clever, and he captured the meeting by the introduction of some good musical specialties given by the four Lories.

Manager Cole of the Trocadero, out on The Queen's Hat Handkerchief week of 18. Considering the limited opportunity the co. had for rehearsal, the opera was remarkably well presented. Annie Myers who joined the co. this week, made quite a hit. Flore Fortimer is offering from a score called on her voice is greatly to be commended. Joe Taylor, William Riley Hatch are both good. Martha 22-28.

F. M. Richardson has been appointed dramatic editor of the "Daily Times," our new newspaper. Mr. Richardson is considered one of the most talented critics in the West. J. R. KINGWALT.

DETROIT.

We have The Christian with us at the Detroit 16-21, and our threatening replace are turning out in full force to view the much-written-about play. It is presented here with all the beautiful scenery and splendid orchestration seen in the East. The play has brought Viola Allen to the very front, where she is likely to stay. Robert Dromet, Edgar L. Davenport, Harold Russell, and others, have found parts their lever billing of which will materially advance them in the profession. It is enjoyable, too, to meet here in some of the old times like C. Leslie Allen and Frank C. Pange, who lend dignity and charm to any cast. At the Wednesday matinee there was such a crush that the doors had to be closed and people turned away, so that in all probability the outcome of one week will be an engagement equal to those that this play has had in other cities. The Grand Opera co. will give us a short season at the Detroit 23-25.

Shannon of the Sixth is running at the Lyceum 15-21. It is an old story here, but is always well patronized. The cast is headed by W. H. Powers, and also numbers Anthony Andie, F. J. Cornan, E. V. Pabst, C. M. Charles, R. J. Johnson, Joseph Varney, and Charles Arnold. Saving the Wind 22-28.

At Whitney's Opera House on The Wabash is the

16-18. It is well known here, but never fails to draw the crowds. Edwin Meyer is playing the hero in it this season, and finds his best support in W. H. Pendergast, Cal Spencer, E. A. Locke, Edith Fassett, Nellie Devenish, and Lettie Collins. Revue Island 22-28. KIMBALL.

MINNEAPOLIS.

The Nellie Stock co. returned to the Metropolitan Theatre 15, presenting *Matrimony*, by Arthur James Pepler, of this city. The farce has a very favorable interpretation. The support was a very favorable impression as Raymond Westbrook. Edythe Chapman was an excellent Clara Talboys. Grace Franklin Lynch contributed a taking bit of work as Tottie Tetterton. John W. Burton was keen to advantage as Major Talboys. Benjamin Howard was marked favor as Jack Talboys. Emmet Shalshoff left little to be desired as Jim. George Bloomquist was an amusing Count. The staging was adequate. Robert B. Mantel, opened for a week at the Bijou Opera House 16. In *The Dagger and the Cross* to good sized houses. The production was very cordially received. Mr. Mantel's *Bernardo* was a strong characterization. The support was in the main, good. The work of Blanche Moulton as Mrs. Dobbs, and Marie Booth-Russell as Francesca deserving special mention. A *Stranger in New York* 22. On his annual tour of inspection: John C. Sundin, of Milwaukee, Wis., and S. H. Friedlander, of San Francisco, erstwhile regular managers of the Harris Theatre, now known as the Lyceum, were interested spectators at the Metropolitan Theatre 17, when *Matrimony* was produced. The annual benefit of the Minneapolis Press Club will be given at the Lyceum Theatre afternoon of Nov. 19. The club will depart from the Lyceum of presenting single acts from plays, and will substitute high-class vaudeville entertainment by professionals playing in the Twin Cities at that time. F. C. CAMPBELL.

INDIANAPOLIS.

At the Grand Theatre the *Wife was the stock co's* bill 18-21. This strong play gave several members of the co. opportunities for good work. Larina Shannon as Edith Grey gave a portrayal that was most artistic. She was a number of curtain calls. J. Henry Kohler as Albert Graham pictured the southerner admirably. Carlton Macy as Arthur Blake was especially in the love scenes. George Blain as Edith's father was very strong in some scenes, yet rather weak in others. Thomas Reynolds was good as Walter. The other roles were well handled. *Winter Crises* has been succeeded by *Clara Stock* as stage director. *Lady Windermere's Fan* 23-25.

An *Easy Mark* did good business at the Park 12-14. Joseph Hart Vandervell co. opened Oct. 15 for the week. This co. is composed of good artists, and is the Lyceum, were interested spectators at the Metropolitan Theatre 17, when *Matrimony* was produced. The annual benefit of the Minneapolis Press Club will be given at the Lyceum Theatre afternoon of Nov. 19. The club will depart from the Lyceum of presenting single acts from plays, and will substitute high-class vaudeville entertainment by professionals playing in the Twin Cities at that time. F. C. CAMPBELL.

PROVIDENCE.

The Bostonians played a brief engagement at the Providence Opera House 18-19. The repertoire comprised *Rob Roy*, *The Serenade*, and *Robin Hood*. The *Cochon*, with Joseph Holland, Amelia Bingham, Eleanor Moretti, Charles Bower, and others in the cast, was given 19-21. May Irwin 22-25. Mlle. Fils 26-28.

The *Servants of Satan* was given for the first time here at the Empire 18-21, and drew large audiences. It is an absorbing play, with excellent scenic effects, and was presented by an adequate co., with Charles Kent, Sam O'Neil, Emily Dodd, Marie Curtis, Anna Mortland, and Ethel Elton in the principal parts. The Little Host 22-25.

Henry Irving will be seen at the Providence in March. *Way Down East* and *The Village Postmaster* are early attractions at the same house. During the performance of *Robin Hood* by the Bostonians at the Providence Opera House, 18, one young woman, whose name I never remember of seeing in big type and who was at the bottom of the cast, scored a most emphatic hit. Her best opportunity came in the last act, when her character's voice was displayed with exceptional skill. The audience quickly recognized her abilities, and she was obliged to repeat her solo three times. She was Grace Cameron, the *Annabel of the*. HOWARD C. RIPLEY.

LOUISVILLE.

Willie Collier was seen in Mr. Smooth at Macanay's 18-19. The star and his co., particularly Louise Allen O'Neil and Helen Reimer, was much favored. Tim Murphy 19-21.

The Triple Alliance, Le Roy, Fox, and Powell, magicians, and their five co. offered an exceptionally good entertainment at the Grand 18-21. The *White Slave* 22-25.

The *Medford Stock co.* were seen in East Lynne at the Temple Theatre 18, and from 19 to 21. The remainder of the week was occupied by the meeting of the Grand Lodge of Masons of the State. J. M. Brophy, Miron Leffman, Louise Mitchell, Ada Levick, and Little Harry Cusden were seen to advantage in the drama. An *Enemy to the King* 22-25.

Forepaugh and Sells Brothers' Circus will appear for two performances at the Eden's Carnival and Midway has exceeded every anticipation. The enterprise has been favored with suitable weather and crowds have thronged the place day and night since the opening. On *Eden Day*, 18, Grand Exalted Order B. M. Allen, of Birmingham, Ala., and Jerome Fisher, a distinguished Elk, from Jamestown, N. Y., were banqueted at the German Village. CHARLES D. CLARKE.

CLEVELAND.

All the theatres had popular plays week of 16, and in consequence the box receipts showed a marked increase. At the Euclid Avenue Opera House Frank Daniels and his five co. were seen in *The Amer.*, which was well received.

The bill at the Lyceum Theatre 16-21 was *A Day and a Night*, with Bert Thayer in the leading role, and a good cast throughout. It was given with several specialties, the Clayton Sisters being a feature. *West's Minstrels* 22-25.

The Cleveland Theatre was filled at every performance of *The King of the Opium Ring*, which held the boards 18-21, and was given in a realistic manner. The *Lindbergh* 22-25.

Willie Collier will be seen at the Euclid Avenue Opera House 22-25, and will be followed by the Metropolitan Opera co., under the direction of Maurice Grau. WILLIAM CRATON.

NEW ORLEANS.

The Baldwin-Melville Stock co. opened the third week of its engagement here at the Grand Opera House 15 by an excellent performance of *The Charity Ball*. The same bill ran during the week and the attendance was phenomenally large. Around the World in Eighty Days 22-28. An *Enemy of the King* 5-11.

Otis Skinner, supported by an excellent co., and in a play better suited to his talents than any he has ever presented here, appeared at the Tulane 15 in *The Lure*. The attendance was very good and appreciative during the week. Dear Old Charity 22-28. Lewis Morrison 29-Nov. 4.

Mildred and Roscoe, musicians, supported by George Wilson and Layman, were at the Crescent 18-21, and drew well. The performance is a good one. Al. G. Field's *Minstrels* 22-25. The *Minstrels* 29-Nov. 4. J. MARSHALL QUINTERO.

PITTSBURG.

Mildred Holland opened at the Bijou 16 in *Two Little Vagrants*, packing the house to the doors. Business during the entire week was very large. Next week, *When London Sleeps*.

At the Duquesne the attraction for week of 16-21 was *Hurry Rury*. It made a strong hit. The opening was large. *Hyde's Comedians* 22-25. At the Alvin A. Runaway Girl was the bill 16-21. *Trelawny of the Wells* 22-28.

The stock co. at the New Grand produced *June 16* to a crowded house. Next week, *A Bachelor's Romance*.

Harry Davis' Stock Minstrel co. failed to give a performance at Old City Hall 16, and it is understood that the co. has disbanded.

Victor Herbert is here, preparing to open the concert season. The Exposition closes 21. E. J. DONNELLY.

COLUMBUS.

Trelawny of the Wells was given an elaborate presentation by the Lyceum co. at the Southern 13 to a full house. Sol Smith Russell presented *A Poor Relation* 14 to a packed house, who appreciated the play in the highest degree. Besides the star may be mentioned Alfred Hudson, James Lackaye, and Emily W. Sherman. The Telephone Girl 14-19. Shenandoah 20-21. Tim Murphy 22-24. Roland Reed 25-26.

Kelly's Kids at the High Street 12-14 did a splendid business. Have You Seen Smith did well 16-19. The cast was not above the average. Humpty Dumpty 19-21. Two Jolly Bowers 23-25. Who is Who 26-27.

The Grand will open with *Hurry Rury* 30. J. B. DAVID.

TO CORRESPONDENTS.

Tuesday, Nov. 7, Election day, being a legal holiday, it will be necessary for THE MIRROR to go to press on the number to bear date of Nov. 11 earlier than usual. Correspondents are therefore requested to forward the letters that would ordinarily reach this office on Thursday or Friday, Nov. 2 or 3, at least 24 hours earlier than usual.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Field's Minstrels to large audiences 13. *Peruch-Heldin* co. opened for a week 16, presenting *The Dead Heart* to large audiences. **MONTGOMERY THEATRE** (S. E. Hirscher and Brother, managers): Woodward-Warren co. presented *Myrtle Ferns*, *The Strategist*, *The Middleman*, *A Kentucky Manager*, *The City*, and *The Vindicator* 14 to fair business. *Mildred and Roscoe* to fair audience 12. *The Mysterious Mr. Bugle* 10.—ITEM: S. F. Bender, late of Mr. Plaster of Paris, joined the Woodward-Warren co. here 9.—Mrs. G. F. McDonald, who has been spending the summer with her daughter in New York, returned home 9.

MOBILE.—THEATRE (J. Tannebaum, manager): Baldwin-Melville co. 9-14; large audiences. Plays: *Mothers*, *Forgiveness*, *East Lynne*, *Camilla*, *Little Lord Fauntleroy*, and *The Signal of Liberty*. Field's Minstrels 10. Woodward-Warren co. 17-21.

DECATUR.—ECHOLS' OPERA HOUSE (Thomas P. Littlejohn, manager): Barlow Brothers' Minstrels 18. *Max, the Mountain Wolf* (local). 19. *Peruch-Heldin* co. 23-25.

ANNISTON.—NOBLE STREET THEATRE (Frank Whayland, manager): Regular season at this house will open 23 with *Peters Comedy* co.

SELMA.—ACADEMY OF MUSIC (Reas and Long, managers): Al. G. Field's Minstrels 17 to capacity. Charles Ogilvie 24. *The Turtle* 24.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochran, manager): *Remember the Maine* opened the local season 11 to capacity.

ARKANSAS.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): Kilm-Hearn co. 9-14. *Way Down East*, *The Great Train Robbery*, *The Silver King*, *The Grapes of Wrath*, *The Great Diamond Robbery* broke all house records; receipts for week \$2,247. Mr. Kilm has a strong co. *Spencer Dramatic* co. 18-21. *Six Tracked* 22. Clara Mathes co. 24-26.—ITEM: The city is filled with visitors. The outlook is for the best season Hot Springs ever has had.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudkins, manager): Guy's Novelty co. 9-11; fair house; poor business. *Uncle Josh Spruvel* 14; good houses. *Town Topics* 18; good performance; fair house, account inclement weather. Clara Mathes co. 23-25. Casey's Troubles Nov. 10.

HELENA.—GRAND OPERA HOUSE (Newman and Eberman, managers): Cuba Libre (local) 13; performance good; audience appreciative. *Remember the Maine* 17. Frederick Ward 18. *Manhattan Stock* co. 23-25.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): *Esopde* 14 in *A Lady of Quality* 9; large audience. *Uncle Josh Spruvel* 17-19. Frederick Ward 21. *The Purple Lady* 23. Ward and Vokes 24.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): A *Yeuine Yeuine* man was very entertaining and drew well 9-11. The genial Arthur was missed from the front of the house by his many friends. *Servants of Satan* 12. *Way Down East*. A *Milk White Flag* 16-17. Hotel Topsy Turpy 23-25.—MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): The *Frankie* co. in *The Little Girl*, and *The Head of the Family* were big stars. *Uncle Josh Spruvel* 14. *Cumberland* 16-18-21.—ITEM: Walter Morosco is in the city on a visit to his son Oliver, manager of the Burbank.

OAKLAND.—MACDONOUGH THEATRE (Gothic, Marx and Co. managers): *Eden Day* 18. *Topsy Turpy* 7; packed house; every one pleased. *Modesty* 9-11; excellent co.; business good.—DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. presented *Go the City* 18; performance satisfactory; good houses. *Faust* 19-21.

SACRAMENTO.—CLUNE OPERA HOUSE (George W. Ficks, manager): Clay Clements, 2, 3; fair business. Hotel Topsy Turpy 5; crowded house. A *Midnight Bell* 7, 8; good houses. A *Milk White Flag* 12; crowded house. *Modesty* in *Marie's toilette* 13; good business. Brown's in *Town* 20, 21. *Elephant* co. 23-25.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Weston and Herbert's *Vaudeville* co. 8-14; fair business. A *Yeuine Yeuine* 17. A *Milk White Flag* 20.

WOODLAND.—E. C. Webber, manager: *Modesty* in *Macbeth* 12; all seats taken; enthusiastic reception. Brown's in *Town* 23.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): A *Milk White Flag* 18-20. *San Diego.*—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Alabama 11; fair business. *Way Down East* 12. *Eden Day* 13. *Mistakes Will Happen* Nov. 4. *Eden Day* 17.

ASPEN.—WHEELER OPERA HOUSE (Bully Van, manager): Grimes' *Cellar Door* 12; fair performance; small house. *Uncle Josh Spruvel* 18. A *Yeuine Yeuine* 20.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Grimes' *Cellar Door* 13; light business, account bad weather.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Scott's Minstrels 27.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): *Randa Roma* to cultured and enormous audience. The play with rare taste and expression. Mlle. Fils, with an exceptional cast, played to large receipts 17. Marie Wainwright, Aubrey Boncourt, and Thomas Burns are capital in their roles, and present a *Yeuine Yeuine* as the wife in charming. Alice Judson is not an ideal Fils, but the part is not pleasing. *Jonah*, and *The Whirl* 19. *The House of the Dead* 20, 21. *Chris and the Wonderful Lamp* 22-25. *Corne Fayton* Comedy co. 26-Nov. 4. First Symphony concert 9.—NEW HAVEN GRAND (G. B. Bunnell, manager): W. H. Van Haven, manager: A *Soldier of the Empire* to packed houses 15-18. *Eden Day* 19. *Eden Day* 20. *Eden Day* 21. *Eden Day* 22. *Eden Day* 23. *Eden Day* 24. *Eden Day* 25. *Eden Day* 26. *Eden Day* 27. *Eden Day* 28. *Eden Day* 29. *Eden Day* 30. *Eden Day* 31.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, manager): Walter L. Rowland, manager: Two excellent performances of *The French Maid* 14 drew goodly houses. A full third better than former productions in casts. A musical programme has delighted the crowds 16-21. Notably good were the productions of *Aristocracy and Diplomacy*, and *Romeo and Juliet* has never had a smoother production in this city. Sydney Toole's *Romance* being especially good. Other plays presented were *The Persian Princess*, *The Gallier Slave*, *Jim the Penman*, *A Midnight Folly*, *Drifted Apart*, *Camille*, *The Plunger*, *A Gigantic* and *The*. *Eden Day* 18. *Eden Day* 19. *Eden Day* 20. *Eden Day* 21. *Eden Day* 22. *Eden Day* 23. *Eden Day* 24. *Eden Day* 25. *Eden Day* 26. *Eden Day* 27. *Eden Day* 28. *Eden Day* 29. *Eden Day* 30. *Eden Day* 31.

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16-18 had good houses. Barney Gilman opened 19 for three days in *Kidnapped* in New York to a good house. Mark Sullivan in *Girl Wanted* 22-25. *Daisy Duchess* co. 26-28.—ITEM: A large *Bridgeport* party held *Madame Calve* day in *Paris* at the New York Hotel 10-11. Miss Katie E. Gifford, daughter of Manager Gotthold of *Corne Fayton's Comedy* co., is visiting her father. WILLIAM F. HOPKINS.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Mlle. Fils was greeted by a large audience 16, who found the farce amusing. A clever co. included Marie Wainwright, Aubrey Boncourt, Dora Davidson, and Thomas H. Burns. *Jonah* and *The Whirl* 17, 18 did not fulfill expectations. The last three weeks of its title are superb. On 19 it was decided to refund the money of the few that braved the severe local newspaper criticisms and close the co. A *Contented Woman* 20, 21. *The White Heather* 24. *Sign of the Cross* 25. *Supporting Life* 27, 28.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): The ever popular *Blue Jeans* was presented 12-14 with all the completeness and smoothness of the original production and received large patronage. *Go-Won-Go Mohawk* presented *Wep-to-woh* to a very large audience 18, who applauded heartily. Large audiences were kept in continuous smiles by the rollicking burlesque and olio of the *Kickerbocker Burlesques* 17, 18. *Amos* co. 19. *Supporting Life* 20, 21. *Eden Day* 22-25.—ITEM: Joseph J. Gibbons, tutor at St. Patrick's Cathedral in this city, has joined *Thatcher's Minstrels*.—At the second evening of *Jonah* and *The Whirl* at Parsons 18, after it was announced that no performance would be given and money would be refunded, one of the audience, a woman, filed with the rest to the box-office. Treasurer Stevens knew that she went in on a pass and so told her. Yes, she replied, "but I think you ought to pay me my

YORK.—**OPERA HOUSE** (B. C. Peutz, manager):

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BLACK SHEEP: Portland, Ore., Oct. 25, 26, Pendleton 27, La Grande 28.
A BUNCH OF KEYS: San Francisco, Cal., Oct. 25-28, Salem, Ore., Nov. 4.
A BUNCH OF KEYS (Eastern): Merle H. Norton, mgr.: Lima, O., Oct. 28.
A BUNCH OF KEYS (Western): Pendleton, Ore., Oct. 24, La Grande 25, Boise City, Id., 28, Salt Lake City, U. Nov. 5-8.
A BUNCH OF KEYS (Gus Bothner, mgr.): Rhineclander, Wis., Oct. 24, Marinette 25, Oconto 26, Sheboygan 27, Fond du Lac 28, Oshkosh 29, New London 30, Grand Rapids 31, Wisconsin, Minn., Nov. 1.
A CHILD OF THE SOUTH (Brady and Rogers, mgrs.): Findlay, O., Oct. 24, No. Baltimore 25, Fostoria 26, Tiffin 27, Chicago 28, Shelby 30, Springfield 31, Nov. 1.
A COLONIAL GIRL (Daniel Frohman, mgr.): Hordellville, N. Y., Oct. 24, Jamestown 25, Buffalo 26-28, Oswego 30, Syracuse 31.
A CONTENTED WOMAN (Helle Archer, mgr.): Fred E. Wright, Oct. 24, Bridgeport, Conn., Oct. 24, Meriden 25, No. Norwalk 26, Stamford 27, Plainfield, N. J., 28, Baltimore, Md., 30-Nov. 4, Washington, D. C., 6-11.
A COUNTRY MERCHANT: Medina, N. Y., Oct. 27.
A DAY AND A NIGHT (Harry Phillips, mgr.): Cincinnati, O., Oct. 23-28.
A FEMALE DRUMMER: Elgin, Ill., Oct. 24, Galesburg 25, Peoria 26, Springfield 27, Chicago 28, St. Louis 29, St. Paul 30, Minneapolis 31, Nov. 1.
A GRIP OF STEEL: New York city Oct. 23-28, Reading, Pa. 30, 31.
A GUILTY MOTHER (Henry Myers, mgr.): Belleville, Cal., Oct. 24.
A HIGH TONED BURGLAR (Hollis E. Cooley, mgr.): Brooklyn, N. Y., Oct. 23-28, Rochester 29-Nov. 1, Syracuse 2-4, Cleveland, O., 6-11.
A HOT OLD TIME IN ILLINOIS: Detroit, Mich., Oct. 23-28.
A HOT OLD TIME (Eastern): E. A. Braden, mgr.: Athol, Mass., Oct. 24, Greenfield 25, Albany, N. Y., 26-28.
A HOT OLD TIME (The Rays): Baltimore, Md., Oct. 23-28.
A HOT OLD TIME (Western): Nebraska City, Neb., Oct. 24, Lincoln 25, Sioux City, Ia., 26, Marshalltown 27, Des Moines 28, St. Joseph, Mo., 29, 31, Kansas City, Mo., 30, St. Paul, Minn., 31, Nov. 1.
A HUSBAND OF SALARY: Mansfield, Vt., Oct. 24, Clarksville 25, Parkersburg 26, Lancaster, O., 31, Chillicothe 31, Chillicothe 4, Portsmouth 5.
A LADY OF QUALITY (Eugene Blair, E. F. Mulholland, mgrs.): Omaha, Neb., Oct. 23-28, Denver, Col., 30-Nov. 4, Pueblo 6, Colorado Springs 7, Salt Lake City, U., 9, Ogden 10, San Francisco, Cal., 13-15, 18-20, 22-24, 26-28, 30-31, Nov. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Dec. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jan. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Feb. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Mar. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Apr. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, May 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jun. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jul. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Aug. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Sep. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Oct. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Nov. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Dec. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jan. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Feb. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Mar. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Apr. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, May 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jun. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jul. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Aug. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Sep. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Oct. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Nov. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Dec. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jan. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Feb. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Mar. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Apr. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, May 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jun. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jul. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Aug. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Sep. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Oct. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Nov. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Dec. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jan. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Feb. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Mar. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Apr. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, May 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jun. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jul. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Aug. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Sep. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Oct. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Nov. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Dec. 1-3, 5-7, 9-11, 13-15, 17-19, 21-23, 25-27, 29-31, Jan. 1-3, 5-7, 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THE LITTLE MINISTER (No. 2): Port Huron, Mich. 24, Bay City 25, Saginaw 26, Kalamazoo 27, Grand Rapids 28, So. Bend, Ind., 30, Racine, Wis., 31.

THE LOUVER (Fisher and Carroll; Edgar Selden, mgr.): Lowell, Mass., Oct. 23-25, Manchester, N. H., 26-28, Providence 29-Nov. 4, Lynn, Mass., 6-8, Pawtucket, R. I., 9-11.

THE MERRYMAKERS (Greenberg and Jacobs, mgrs.): Danville, Va., Oct. 23-28, Lynchburg 30-Nov. 4, Durham, N. C., 6-11.

THE MISSOURI GIRL (Fred Raymond, mgr.): Clinton, Ill., Oct. 24, Lincoln 25, Fairbury 26, Kankakee 27, Pullman 28, Hammond City, Ind., 29, Michigan City 30, La Porte 31, Valparaiso Nov. 1, Milwaukee 2, Fawcett 3, Danville, Ill., 4, Paris 5, Mattoon 7, Sullivan, Ind., 8, Brazil 9, Clinton 10, Dunkirk 11.

THE MYSTERIOUS MR. BUGLE (Meridian, mgr.): Oct. 24, Selma, Ala., 25, Springfield 26, Nashville, Tenn., 27, Jackson 28, Memphis 30, Columbus, Miss., 31.

THE OLD HOMESTEAD (Denman Thompson): New York City Oct. 9-Indefinite.

THE PLAYERS (Minneapolis, Minn., Oct. 23, 24, Salomon 25, 26, Lincoln, Neb., 27, Salina, Kan., 28, Ellsworth, Neb., 30, Russell 31).

THE RICHMOND FATHER (Bethlehem, Pa., Oct. 24, Lancaster 25, York 26, Annapolis, Md., 27, Frederick 28, Chambersburg, Pa., 30, Carlisle 31, Harrisburg Nov. 1, Lebanon 2, Girardville 3, Mt. Carmel 4, Carlisle 5, 6-11.

THE PURPLE LADY (Hector Rosenfeld, mgr.): Springfield, Mo., Oct. 24, Leavenworth, Kan., 25, Atchison 27, Kansas City, Mo., 30-Nov. 4.

THE REAL WIDOW BROWN (Eastern): Brunswick, Me., Oct. 24, Bath 25, Portland 26-28, Rockland 30, Bangor 31, Gardar Nov. 1, Skowhegan 2, Waterville 3, Bangor 4, Machias 7, Eastport 8, Lubec 9, Calais 10, Fredericton, N. B., 11.

THE REAL WIDOW BROWN (Western): A. Q. Scammon, mgr., Portland, Me., Oct. 25, Hallowell, N. C., 26, Raleigh 27, Newbern 28, Wilmington 30, Florence, S. C., 31, Sumter, Nov. 1, Spartanburg 2, Charlotte, N. C., 3, Greensboro 4, Salisbury 5, Chester 7, Orangeburg 8, Charleston 9, Savannah 10, 11.

THE RISING GENERATION (William Barry): Utica, N. Y., Oct. 24, Cortland 25, Horseville 26, Ithaca 27, Binghamton 28, Carbondale, Pa., 30, Schenectady 31, Pittsford Nov. 1.

THE SIGN OF THE CROSS (Worcester, Mass., Oct. 23, 24, Hartford, Conn., 25, 26, Albany, N. Y., 27, Troy 28, Rochester 30, 31).

THE SIDEWALKS OF NEW YORK (Wilmington, Del., Oct. 23-25).

THE SLEEPING CITY (A. Q. Scammon, mgr.): Ottawa, Can., Oct. 23-25, Cornwall 26, Malone, N. Y., 27, Saranac Lake 28, Plattsburg 30, Ticonderoga 31, Vergennes, Vt., Nov. 1, White River Junction 3, Barre 4, Montpelier 5, St. Johnsbury 8, Groveton, N. H., 10, Berlin 11.

THE SORROWS OF SATAN (Arthur C. Alston, mgr.): Boston, Mass., Oct. 23-28, Baltimore, Md., 30-Nov. 4, Newark, N. J., 6-11.

THE SPAN OF LIFE (E. E. Zimmerman, mgr.): Frederickton, N. S., Oct. 23, 24.

THE SPORTING DISSON (C. L. Durban, mgr.): Philadelphia, Pa., Oct. 23-28, Newport News, Va., 30, Norfolk 31, Richmond Nov. 1, 2, Danville 3, Roanoke 4, Chattanooga, Tenn., 6, Birmingham, Ala., 7, Atlanta, Ga., 8, Montgomery 9, Mobile, Ala., 10, 11.

THE STOWAWAY (Sandusky, O., Oct. 27).

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Boston, Mass., Oct. 23-28, Quincy 30, Rockland 31, New Bedford Nov. 1, Newport, R. I., 2, Fall River 3, Taunton 4, Brockton 5, Bridgewater 6, Weymouth 7, Wrentham 8, Duxbury 9, Southbridge 10, Webster 11.

THE THREE MUSKETEERS (Harry Glasgow; Stair and Nicol, mgrs.): Birmingham, Ala., Oct. 27.

THE TURTLE (William A. Brady, mgr.): Selma, Ala., Oct. 24, Birmingham 25, Pensacola, Fla., 26, Mobile, Ala., 27.

THE VILLAGE POSTMASTER (Waterbury, Conn., Oct. 23).

THE WHITE HEATHER (Rose Coghlan; Charles Frohman, mgr.): Hartford, Conn., Oct. 24, Holyoke, Mass., 25, Springfield 26-28, New York City 30-Nov. 4, Jersey City, N. J., 6-11.

THE WHITE SLAVE (Campbell-Caldwell, mgrs.): Louisville, Ky., Oct. 23-28, St. Louis, Mo., 30-Nov. 4, Belleville, Ill., 5, Louisiana, Mo., 6, Macon 7, Knoxville 8, Lexington 9, Carrollton 10, Chillicothe 11.

THE WHEEL OF FORTUNE (Fremont, Neb., Oct. 30).

THE WORLD AGAINST HER (Agnes Wallace Villa): Niagara Falls, N. Y., Oct. 23, 24, 25, 26, 27, Hamilton 28, Ottawa 30-Nov. 4.

THROUGH THE BREAKERS (Gus Hill; Brooklyn, N. Y., Oct. 23-28, Syracuse 30-Nov. 1, Rochester 2-4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

ZAZA (Mrs. Leslie Carter): Washington, D. C., Oct. 23-28, Buffalo, N. Y., 30-Nov. 4.

ZAZA (No. 2): Charles Frohman, mgr.; Reading, Pa., Oct. 24, Allentown 25, Pottsville 26, Easton 27, Wilkes-Barre 28, Scranton 30, Binghamton, N. Y., 31.

ZORAH (Jacob Litt, mgr.): St. Louis, Mo., Oct. 23-28.

OPERA AND EXTRAVAGANZA.

ABORN OPERA: Washington, D. C., Oct. 23-28.

AMERICAN DRAMA: Philadelphia, Pa., Oct. 23-28.

BLACK PATRIOT TROUBADOURS (Voeckel and Nolan, mgrs.): Milwaukee, Wis., Oct. 23-28, St. Paul, Minn., 30-Nov. 4, Minneapolis 6-11.

BOSTON LIRIC: Homestead, Oct. 23-Dec. 2.

BOSTONIANS, THE: Brooklyn, N. Y., Oct. 23-28, Philadelphia, Pa., 30-Nov. 4.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York City Oct. 2-Indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25-Indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): Louisville, Mo., Nov. 1-Indefinite.

CHARLES AND THE WONDERFUL LAMP: New Haven, Conn., Oct. 23-28, Washington, D. C., 30-Nov. 4.

DANIELS, FRANK (Kirk La Shelle, mgr.): Youngstown, O., Oct. 24, Erie, Pa., 25, Toronto, Can., 26-28, Hamilton, Ont., 29, Cleveland, Ohio, 30, Detroit 31, St. Louis, Mo., 6-11.

DE ANGELIS, JEFFERSON (John P. Shocum, mgr.): Peoria, Ill., Oct. 24, Davenport, Ia., 25, Burlington 26, Galesburg, Ill., 27, Rockford 28, Milwaukee, Wis., 29-31, Duluth 1, La Crosse 2, Winona 3, Eau Claire 4, St. Paul, Minn., 6-8, Minneapolis 9-11.

DEVIL'S AUCTION: Halifax, N. S., Oct. 23-25, Truro 26, Antigonish 27, Moncton 28, John 29, Nov. 2, Fredericton 3, Calais, Me., 4, Bangor 5, Fairfield 7, Rockland 8, Bath 9, Biddeford 10, Lynn, Mass., 11.

GRAND OPERA (Maurice Grau): Detroit, Mich., Oct. 23-25, Cleveland, O., 26-28, Kansas City, Mo., 30, 31, St. Louis Nov. 1-4, Indianapolis, Ind., 5, Louisville, Ky., 7, 8, Cincinnati, O., 9-11.

HERALD SQUARE OPERA: Bedford, Va., Oct. 24, Farmville 25, 26, Burksville 27, Henderson, N. C., 28.

HOPPER, DE WOLF (E. B. Reynolds, mgr.): London, Eng., Aug. 29-Indefinite.

JACK AND THE BEANSTALK (E. G. Goodwin, mgr.): Barre, Vt., Oct. 24, Burlington 25, St. Albans 26, Ottawa, Can., 27, Montreal 30-Nov. 4.

JAXON OPERA: Brockton, Mass., Oct. 23-28.

NIELSEN, ALICE (Frank L. Perley, mgr.): Rochester, N. Y., Oct. 23-25, Syracuse 26-28, New York City 30-Indefinite.

OLYMPIA (E. F. Seaman, mgr.): Wilmington, N. C., Oct. 23-28.

PACKARD'S OPERA: Winston, N. C., Oct. 23-28, Greensboro 30-Nov. 1, Durham 2-4, Goldsboro 6-8.

ROBERTSON, J. H. (E. F. Seaman, mgr.): Frank V. French, mgr.; Moncton, N. B., Oct. 23-28, Halifax, N. S., 30-Nov. 18.

THE REGGAL PRINCE (F. A. Wade, mgr.): St. Marys, Pa., Oct. 23-28, Delphos 30-Nov. 4.

THE BRIDE ELECT: Lansing, Mich., Oct. 24, Kalamazoo 25, So. Bend, Ind., 26, Logansport 27, Lafayette 28, Joliet, Ill., 30, Aurora 31, Davenport, Ia., Nov. 1, Clinton 2, Cedar Rapids 3, Des Moines 4, Kansas City, Mo., 6-8, St. Joseph 9, Omaha, Neb., 10, 11.

THE FRENCH MAID: Plainfield, N. J., Oct. 24, Bethlehem, Pa., 26, Trenton, N. J., Nov. 1.

THE GRISIN: Buffalo, N. Y., Oct. 9-Indefinite.

THE HIGHWAYMAN: Uniontown, Pa., Oct. 24, Greensburg 25.

THE MAN IN THE MOON, JR.: New York City April 2-Indefinite.

THE ROUNDERS (George W. Lederer, mgr.): Philadelphia, Pa., Oct. 16-28.

THE SPIDER AND THE FLY (M. B. Leavitt, mgr.): Elgin, Ill., Oct. 23-28.

THE TELL-TALE GIRL (George W. Lederer, mgr.): Toledo, O., Oct. 23, 24, St. Louis, Mo., 30-Nov. 4.

THREE LITTLE LAMBS (Edwin Knowles, mgr.): Boston, Mass., Oct. 23-28.

WANG: Detroit, Mich., Oct. 24, Missoula 26, Wallace, Id., 27, Spokane, Wash., 30-Nov. 2, Seattle 3-5.

WILBUR-KERWIN (W. T. Power, mgr.): Amsterdam, N. Y., Oct. 23-28, Cohoes 30-Nov. 4.

WILBUR OPERA: Toledo, O., Oct. 23-Nov. 4.

WILSON, FRANCIS: Philadelphia, Pa., Oct. 23-Nov. 4.

VARIETY.

AMERICAN BURLESQUERS: Brooklyn, N. Y., Oct. 23-28.

AUSTRALIAN BURLESQUERS (Bryant and Watson): Paterson, N. J., Oct. 23-28, Boston, Mass., 30-Nov. 1, Providence, R. I., 6-11.

BIG SENSATION (Matt J. Flynn mgr.): Philadelphia, Pa., Oct. 23-28.

BON TON BURLESQUERS: Toledo, O., Oct. 23-25.

BOWERY BURLESQUERS (Hurtig and Seamon, props.): Baltimore, Md., Oct. 23-28, Washington, D. C., 30-Nov. 4.

BROADWAY BURLESQUERS: Montreal, Can., Oct. 23-28.

BURNS AND NINA: Grand Island, Neb., Oct. 23-28, Fairbury 30-Nov. 4, Abilene, Kan., 6-11.

CRACKER JACKS (Robert Manchester mgr.): New York City Oct. 16-Nov. 4, Philadelphia, Pa., 6-11.

DAINTY DUCHESSES: Hartford, Conn., Oct. 23-28, New Haven 29-31.

DEVERE, SAM: Newark, N. J., Oct. 23-28.

EUROPEAN-AMERICAN STARS (Robert Fulgora, mgr.): Buffalo, N. Y., Oct. 23-28.

FALLO AND FALLO: Jersey City, N. J., Oct. 23-28.

GAY MASQUERADES (Gus Hill): New York City Oct. 23-28, Philadelphia, Pa., 30-Nov. 4.

GAY MORNING GLORIES (Sam Scribner, mgr.): Providence, R. I., Oct. 23-28, Pittsburg, Pa., 30-Nov. 4, New York City 6-11.

GRAHAM SOUTHERN SPECIALTY: Putnam, Conn., Oct. 24, Waterbury 30, 31, Derby Nov. 2-4.

HAKT JOSEPH (Archibald, mgr.): St. Louis, Mo., Oct. 23-28, Chicago, Ill., 30-Nov. 18.

HOPKINS' TRANS-OCEANIC: St. Paul, Minn., Oct. 23-28.

HURTIG AND SEAMON: Hartford, Conn., Oct. 23-28, Fall River, Mass., 29-31.

HYDE'S COMEDIANS: Pittsburg, Pa., Oct. 23-28, Cincinnati, O., 30-Nov. 4.

IMPERIAL BURLESQUERS: Brooklyn, N. Y., Oct. 23-28.

INDIAN MAIDENS (Frank R. Carr, mgr.): New York City Oct. 23-28.

IRWIN BROS.: New York City Oct. 23-28.

KNICKERBOCKER BURLESQUERS (Louis Rodie, mgr.): New York City Oct. 23-28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

GORTON'S: Victoria, B. C., Oct. 23, Nanaimo 24, Vancouver 25, Astoria, Ore., 26.

HENRY, H. I. Middleboro, Mass., Oct. 24, Newport, R. I., 25, Taunton, Mass., 26, Lowell 27, 28, Hartford Nov. 2, Springfield, Mass., 3, 4.

HILLARD'S LE ROY: Wausau, Wis., Oct. 24, Marshfield 25, Menominee 26, Red Wing, Minn., 27, Northfield 28.

IRIMBROSE AND DOCKSTADER (James H. Decker, mgr.): Peoria, Ill., Oct. 23, Kansas City 30-Nov. 4, RICHARD AND FRINGLES: Lawrence, Kan., Oct. 24, Topeka 25, Emporia 26, Eldorado 27, Arkansas City 28, Wellington 29, Wichita 31, Newton Nov. 1, Peabody 2, Hutchinson 3, Dodge City 4, Lamar, Col., 5, La Junta 7, Eaton, S. M., 8, Las Vegas 9, Albuquerque 10, Gallup 11.

RUSCO AND HOLLAND'S: Ardmore, I. T., Oct. 24, Guthrie, Ok. T., 25, Oklahoma City 26, Shawnee 27, So. McAlester 1, T. 28, Russellville, Ark., 30, Forest City 31, Helena Nov. 1, Greenville, Miss., 2, Vicksburg 3, Natchez 4, Jackson 6, West Point 7, Columbus 8, Birmingham, Ala., 9, Atlanta, Ga., 10, 11.

SCOTT'S, OLIVER: Kearney, Neb., Oct. 24, No. Platte 25, Cheyenne, Wyo., 26, Laramie 27, Greeley, Col., 29-Nov. 4.

SHEPARD'S: Sparta, Wis., Oct. 24, Lansing 25, Yankton 26, Decorah 27.

SUN'S GUS: Strasburg, Pa., Oct. 24, Washington, N. J., 25, Dover 26, Bounton 27, Deckertown 28, Paterson 30-Nov. 1, Hackensack 2, Haverstraw, N. Y., 3, Suffern 4, Marietta 5, N. J., 6, Newton 7, Somerville 8, Red Bank 9, So. Amboy 10, Freehold 11.

THATCHER, GEORGE (Roland G. Pray, bus-mgr.): Schenectady, N. Y., Oct. 24, Norwich 25, Binghamton 26, Elmira 27, Corning 28, Bradford, Pa., Nov. 1.

VOGEL AND DEMING'S (John W. Vogel, mgr.): Ithaca, N. Y., Oct. 24, Cortland 25, Oswego 26, Fulton 27, Westport 28, Oneida 29.

WASHBURN'S: Newburg, S. C., Oct. 24, Sumter 25, Florence 26, Charleston 27, 28, Savannah, Ga., 30, WEST, WM. H.: Cleveland, O., Oct. 23-28.

CIRCUSES.

BARNUM AND BAILEY: Bradford, Scot., Oct. 23-25, Halifax 26, Huddersfield 27, Wakefield 28, Barnsley 29, Doncaster 31, Chesterfield Nov. 1, Loughboro 2, Spaulding 3, Ely 4.

CALDWELL, WILD WEST: Salem, O., Oct. 23-28.

FOREPAUGH-SELLS BROTHERS: Elizabethtown, Ky., Oct. 24, Hopkinsville 25, Mayfield 26, Dyersburg 27, Memphis 28, Little Rock, Ark., 30, Russellville 31, Fulton 2, Marietta 3, N. J., 4, Newton 7, Somerville 8, Red Bank 9, So. Amboy 10, Freehold 11.

MAIN'S, WALTER L.: Los Angeles, Cal., Oct. 25, 26, Pasadena 27, Pomona 28.

RINGLING BROS.: Dexter, Mo., Oct. 24, Union City, Tenn., 25, Jackson 26, Tupelo, Miss., 27, Aberdeen 28.

MISCELLANEOUS.

ADAMS BROTHERS: Asbury Park, N. J., Oct. 23-28.

BANCOFF'S THEATRE: Memphis, Tenn., Oct. 23, Nov. 1.

BELL CONCERT (H. O. Shepard, mgr.): Decatur, Tex., Oct. 24.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank M. McKee, mgr.): Boston City, Ia., Oct. 24, Hampden 25, Northfield, Minn., 26, Waseca 27, Rochester 28, La Crosse, Wis., 30, Stevens Point 31, Marshfield Nov. 1, Green Bay 2.

CANTON CARNIVAL: Atlanta, Ga., Oct. 18-Nov. 4.

CARRINGTON GREATER AMERICA: Leadville, Col., Oct. 24, Salida 25, Colorado Springs 26, Canon City 27, Pueblo 28, La Junta 30, Trinidad 31, Nov. 1, Las Vegas 2, Santa Fe 3, Alamosa 4.

DAFFY'S JUBILEE (Hates and Grant, mgrs.): Concord, N. H., Oct. 24, Suncook 25, Gloucester, Mass., 27, Nashua, N. H., 28.

EDNA AND WOOD: Ea route through Chib, S. A.

EVERETT'S ENTERTAINMENT CO.: Connerville, Ind., Oct. 23-25.

FADETTE'S WOMEN'S ORCHESTRA: Portland, Ind., Oct. 24, Walnut 25.

FAIRMANS' BOSTON CONCERT BAND (R. H. Fairman, mgr.): Newburyport, Mass., Oct. 24, Haverhill 25, Lawrence 26, Waltham 27, Worcester 28.

GILMORE'S BAND: Madison, Ind., Oct. 30, Columbus 31, Logansport, Ind., 1.

GODFREY'S DAN BAND: Boston, Mass., Oct. 23-28.

GRIFFITH (Hypnotist): Galesburg, Ill., Oct. 23-25.

HARPER, ROBERTS (H. A. Roberts): Lowell, Mass., Oct. 24, Nov. 1.

HELM'S NECROMANTIQUES: San Jose, Ill., Oct. 30, 31, Mason City Nov. 2-4.

HERMANN, LEON (Magician; Thurman and Gorman, mgrs.): Carrollton, Mo., Oct. 24, Sedalia 25, Pittsburg, Kan., 26, Parsons 27, Joplin, Mo., 28, Springfield 29, St. Louis 30.

HILLIER'S WONDERS (Clark Hillier, mgr.): Midland, Md., Oct. 24, 25, Lexington 26, 27, Kingswood, W. Va., 28-30, Newburg 31, Nov. 1, Bridgeport 2, Harrisville 4-6, Spencer 7, 8.

KELLAR: Baltimore, Md., Oct. 23-28, Washington, D. C., 30-Nov. 4.

KENNEDY BROTHERS: Vicksburg, Miss., Oct. 23-28.

KNOWLES, THE (Hypnotist): J. H. Gilpin, mgr.; Fairbairn, Minn., Oct. 25-28, St. Peter 31-Nov. 2, New Ulm 6-11.

KONORAH (Max and William Berol, mgrs.): En route through Japan and China.

LAFAYETTE: New York City Oct. 23-28, St. Louis, Mo., 30-Nov. 4, Chicago, Ill., 6-11.

LAURENT, MR. AND MRS. (Philip Ray, mgr.): Cheyenne, Wyo., Oct. 24, Pueblo 25, Colorado Springs 26, Idaho Springs 27, Georgetown 28.

LEES, THE (Hypnotist): Anderson, S. C., Oct. 23-28.

MERO (Magician): Fairview, O., Oct. 24, Hudson 25, Mercer, Pa., 26, Pittsburg 27, Bradock 28, Beaver Falls 30, Oil City 31, Titusville Nov. 1, Oakmont 2, Washington 3, Saltsburg 4, Tyrone 6, Huntington 7, Homestead 8, Trenton, N. J., 9, Passaic 10, 11.

NASHVILLE STUDENTS: E. Liverpool, O., Oct. 24, Steubenville 25, Cadiz 26, Coshocton 27, McConnellsville 28, Marietta 30, New Martinsville, W. Va., 31, Cairo Nov. 1, Weston 2, Clarksville 3, Mannington 4, Fairmount 6, Grafton 7, Elkins 8, Davis 9, Keyser 10, Winchester, Va., 11.

PERKINS, ELLI (Rutland, Ill., Oct. 24, Buckley 25, Peotone 26, Alden, Ia., 28).

PUGGSLEY BROTHERS: Granville, Pa., Oct. 24, Lewisville 25-27, Port Royal 28.

RIGGS (Hypnotist): Hanover, Kan., 25-28.

SEVENGALA: Jersey Shore, Pa., Oct. 23-28, Johnsbury 30-Nov. 4, Kane 6-11.

THE PASSION PLAY (John R. Price, mgr.): Waverly, N. Y., Oct. 25, Binghamton 26-28.

TRIPLE ALLIANCE (Al McLennan, mgr.): Cincinnati, O., Oct. 23-25, Lima 30, Piquet 31, Grand Rapids, Mich., Nov. 5-8, Columbus, O., 13-15.

WALSH, HENRY (Circusmaster): Greenfield, Mass., Oct. 23-28.

The Christmas Mirror - 1899

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MUSICAL NOTES.

Lieutenant Dan Godfrey's Band will close its American tour at Boston on Oct. 28, and will sail immediately for London. The tour, under the direction of Charles A. E. Harris, has been most profitable, and Lieutenant Godfrey returns to England highly pleased with his cordial reception in America. Thomas F. J. Power and W. W. Power have filled the positions of treasurer and booking and routing agent during the tour.

The Manuscript Society of New York, founded in 1889, has been disbanded and the members have reorganized under the name of the Society of American Musicians and Composers. The change was made solely that the work of the society might be broadened in a manner impossible under the old constitution. It is the purpose of the organization to advance the cause of musical composition in America and to foster the interests of native composers. The officers are Edward MacDowell, President; Reginald De Koven, First Vice-President; Homer N. Bartlett, Second Vice-President; Lucien G. Chaffin, Treasurer; Louis R. Dressler, Recording Secretary, and P. A. Schaeffer, Librarian.

A unique tribute to the memory of the late Edward Darby has been placed over his grave at Lancaster, N. H., by the musical society that bears his name. The memorial is a granite cross upon which is carved a bar of music from Mr. Darby's lullaby, "Sleep, Darling, Sleep." The cross bears an urn in which grows ivy brought by Washington Irving from Sir Walter Scott's home, and which flourished for many years at Sunnyside-on-the-Hudson.

The fourteenth annual catalogue and date book of the Wolfsohn Musical Bureau, in this city, has been issued. It is a very interesting and useful little book for musical folk.

Ovide Musin, Mile Oltzka, Lempriere Fringie, and Josephine Hartmann were the soloists at the Metropolitan Opera House Sunday evening.

Vladimir de Pachmann made his local re-entrance last week at two concerts at Mendelssohn Hall.

Madame Gaski will sail from Bremen for this city on Nov. 14, to join Walter Damrosch and David Bispham in Wagnerian recitals.

Clara Butt, the English contralto, arrived in New York on Sunday, to appear at Mendelssohn Hall to-morrow (Wednesday) evening.

Adelina Patti sang in La Traviata at Craig's-Nos on Oct. 15 for the entertainment of her husband, Baron Cedarstrom, who had never seen her on the stage, and a few guests. A complete performance was given at the castle. Madame Patti being assisted by distinguished artists.

Elsa Ruegger, the Swiss cellist, made a successful American debut in Boston on Oct. 20.

ENGAGEMENTS.

Elizabeth Vigoureux, well known on the Pacific coast as "Lizzie" Vigoureux, authoress and actress, has been engaged to originate the leading role of Frances Wharton, in Lavinia H. Van Westervelt Dempsey's romantic drama, A Patriot Spy.

Carolyn McLean, to play Mercedes in Monte Cristo and Roxane in Cyrano de Bergerac, for the McLean company's Canadian tour.

Unlita, for A Stranger in New York.

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THE HIT.—Miss Lawrence, as Kitty Woodstock, was greeted with much enthusiasm on her return to the stage, and her delineation of the character was delightfully girlish and charming. Boston Journal, Oct. 17, 1899.

WILLIAM BURRESS.

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EN ROUTE.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1899.]

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - - - OCTOBER 28, 1899.

Largest Dramatic Circulation in the World.

TO ADVERTISERS.

Election day, Tuesday, Nov. 7, being a legal holiday, it will be necessary for THE MIRROR to go to press on the number to bear date Nov. 11 earlier than usual. Advertisements for that number cannot be received later than 10 o'clock a.m. of Saturday, Nov. 4.

AN UNPARALLELED RECORD.

LAST week THE MIRROR published the routes of 574 amusement enterprises. Of these, 427 were dramatic companies, 39 operative companies, 30 variety companies, 16 minstrel companies, 5 circuses, and 29 miscellaneous organizations.

Of course, there are more than 574 companies of all kinds travelling, but no such number as is now found in it has ever before been included in the "Dates Ahead" department of THE MIRROR, or in any like department of any dramatic journal ever published.

Last week, also, THE MIRROR's record of amusements was made up of reports from 658 cities and towns in forty-six States and Territories of this country and the Dominion of Canada. Never before at this season has THE MIRROR's domestic record been so complete and comprehensive as it was last week. Never before, even in mid-season, has the number of reports been so large as that of last week.

These facts point to two conclusions. One is that this theatrical season is in activity far ahead of any previous season. The other is that the record of THE MIRROR, for many years superior to that of any other dramatic journal published, is more perfect and comprehensive than ever before.

WRITERS upon dramatic subjects in this country and in England have lately prophesied that the war now in progress in South Africa will cause the revival of numerous old war dramas and the hasty writing of new ones dealing with events in the Transvaal. This sort of managerial enterprise is dangerous from a pecuniary point of view, and is certainly in bad taste when considered from an artistic viewpoint. During the late Spanish-American struggle the public did not take kindly to war plays, because the events portrayed were of far too serious interest to be considered in the light of entertainment. It may almost be laid down as a rule that the comic happenings of to-day will succeed on the stage to-morrow, but to-day's tragic events may not be used in the drama for at least a decade after their happening.

As is noted elsewhere in THE MIRROR this week, this theatrical season has developed an earlier general activity than any former season has shown. But the results in New York this season differ from those of last season. Play followed play, with an astonishingly small number of failures, last season, whereas this season the failures have outnumbered the successes.

IN NEW YORK AND LONDON.

THE alert and almost always accurate London Stage notes as follows with native pride and also with a reflection upon a person that may be sleeping at the moment, although he is by no means extinct:

It is interesting to note how very English all the attractions in New York have recently been. During one week David Garrick, Rupert of Hentzau, Becky Sharp, The Tyranny of Tears, The King's Musketeers, and The Only Way were all to be seen. Other plays during the same week were The Ghetto, The Gadfly, Zaza, Cyrano de Bergerac, and The Girl from Maxim's. This certainly suggests that the American dramatist in his native form is sleeping, if not extinct, so far as the American metropolis is concerned.

It will be remembered that the Stage a few weeks ago took special occasion to declare, from inside information, that the oft-reiterated reports of a carking jealousy on the part of English actors—and a determination on their part to take some action thereon—over what had been formidably characterized as "the American invasion" was wholly and gratuitously untrue. And now the Stage, in the foregoing, gives something from its own viewpoint that is meant to show how the theatre of the mother country, through its playwrights, dominates the theatre of this metropolis.

To begin with, the most successful of this season's plays in this country—and one of the most successful in American theatre history—Becky Sharp, is but remotely "English," inasmuch as after the fifty years' life of "Vanity Fair," during which period several English playwrights labored to make a drama from it and failed utterly, an American playwright has first made a vital and popular play from the Thackeray novel. As to Cyrano de Bergerac, an American actor first produced it in English. As to The Ghetto and The Gadfly, they were failures here, and the Stage is welcome to any satisfaction it may get in the citing of them to fortify its point. As to Zaza, whatever differences there may be as to the legitimacy of it, here is a play refashioned from the French by an American playwright and sensationally introduced by an American actress. London as yet knows it only from hearsay. And as to The Girl from Maxim's, which is English in language only—and not polite English at that—the less said about it the better.

Looking at London this season, the observer sees that outside of the strictly legitimate and highly artistic achievements of its two or three more noted and earnest players, the great successes have been those of American attractions, pure and simple. Those great successes were An American Citizen, an American play, in which a leading American comedian introduced an American company; El Capitan, a comic opera of American fabrication, introducing an American comic opera star; Why Smith Left Home, a farce-comedy of purely American origin; and last, but not least, The Belle of New York, which has run so long in London that even theatrical authority there may be excused for a lapse of memory as to its origin and the nationality of its company.

A glance at the current attractions in New York will show that the American playwright has not been crowded out of this field. He may be somnolent, and it is natural that he should be somnolent, because accident rather than managerial design at the moment gives him a hearing. But he is not extinct, and he never will be. Take this glorious country at large—and it is pretty large—and it will be seen by consulting THE MIRROR's "Dates Ahead," and other departments of record, that the American playwright is holding his own—with one vehicle and another—in spite of the odds of smart competition by foreign authors and the habit that marks so many American managers, who not only buy every foreign success in sight, but gamble on what foreign authors may do in the future, whereas they pay no attention to the native author until he develops a gold mine or something all out as valuable. Then, of course, the American manager wishes to "get in on the ground floor," and such are some of his facilities for coercion that he may frequently force the author or the author's representative to divide profits, the alternative being something quite discouraging to legitimate business, and not necessary here to describe.

LAST season's theatrical business in New York and throughout the country was phenomenally good. If this season shall finally see as many successful plays as were launched last season, a like prosperity may be counted upon. One thing may be gathered from THE MIRROR's reports of amusements throughout the country, and that is that plays of good tone and unquestioned merit are very prosperous, whereas poor plays and nasty plays are shunned by the public as never before.

PERSONAL.



MACKAYE.—Jessie Mackaye, whose picture is shown above, is now a reigning favorite in London. She has made a pronounced hit in De Wolf Hopper's production of El Capitan, and no small portion of the success of the opera is due to her clever work.

CONNELLY.—Edward J. Connelly, playing Dan Daly's original role in The Belle of New York in London, was the subject of an interesting interview in a recent issue of the London Club Chat.

THOMPSON.—IRVING.—W. H. Thompson and Isabel Irving were married on Oct. 19 in Jersey City, N. J. The wedding was private because the bride is in mourning for the recent death of her mother.

GANTHONY.—Richard Ganthony's play, A Message from Mars, will be produced next month at the Comedy Theatre, London, by Charles Hawtrey, who has secured also an option on the play for this country.

SMITH.—William B. Smith is playing Captain Thorne, William Gillette's role in Secret Service, this season with decided success. Mr. Smith was the telegraph operator in the original production of the play.

WARDE.—Frederick Warde has received from the New Orleans Board of Directors of Public Schools a set of resolutions thanking him for his lectures before the normal and high schools of New Orleans.

MILLS.—Frank Mills has been praised by the London critics for his performance in The Sacrament of Judas at the Prince of Wales Theatre.

KLEIN.—Charles Klein, who returned to town last week, after summering in England, brought with him a new comedy that he has made for Sol Smith Russell, and a new melodrama. He reported also that he may write the libretto for a comic opera, with music by E. Jakabowski.

DREW.—John Drew was the honored guest of the Twelfth Night Club at its reception last Tuesday. Ida Conquest and Isabel Irving were the day's hostesses.

CODY.—Colonel W. F. Cody (Buffalo Bill), after deciding that his Wild West Show will remain in America next year instead of visiting the Paris Exposition, left town on Tuesday for his Nebraska ranch, where he will meet General Miles and a party to hunt in the Big Horn Mountains.

GOLLAN.—Campbell Gollan is playing Percival Kingearl in Miss Hobbs, with Annie Russell, and will continue in this part until he shall be required for the opening of the stock season at Daly's Theatre.

KENNEDY.—M. A. Kennedy returned last Thursday to his former role in A Stranger in a Strange Land.

LOVEDAY.—H. J. Loveday, long time stage-manager for Sir Henry Irving, accompanied by an advance guard of Sir Henry's staff, arrived from England on Sunday to prepare for next week's production of Robespierre at the Knickerbocker.

CUNNINGHAM.—Philip Cunningham, an English actor, has been engaged for the production of Wheels Within Wheels at the Madison Square Theatre.

STRAUSS.—The remains of Johan Strauss were placed recently in the grave of honor offered by the city of Vienna.

DAVIS.—Fay Davis has won another success as Queen Flavia in George Alexander's production of Rupert of Hentzau. Julie Opp has been well received as Rosa in the same production.

HOPPER.—De Wolf Hopper and his company gave a special matinee of El Capitan at Brighton, England, on Oct. 19.

NEVADA.—Madame Emma Nevada is now on the ocean, and is expected to arrive in this city on Oct. 29.

BONELLI.—William Bonelli has left In Paradise and will join Nat C. Goodwin.

RISTORI.—Adelaide Ristori is writing "Artistic Reminiscences and Studies," a supplement to the volume of recollections that she published not many years ago.

GOODWIN.—Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) arrived from England on Saturday to open in Cincinnati on Oct. 30 in The Cowboy and the Lady. R. Marshall, author of His Excellency the Governor, is writing a play for Mr. Goodwin.

SAID TO THE MIRROR.

JOHN WHITTELEY: "In Remember the Maine we use a number of super. At Kendalville, Ind., a young man appearing at the stage entrance was asked by our man in charge if he wanted to super. 'I don't want no soup,' he replied; 'I want a job.' He got it."

WALTER E. PERKINS: "We canceled Great Falls, Mont., Oct. 9, because of smallpox there. Instead we presented My Friend from India at a little mining town up in the mountains, turning them away although there was a blinding snow-storm. For a week after that we traveled continuously in deep snow. Won't you say that the name of my new play will be Jerome, a Poor Man, the title of Mary E. Wilkins' novel from which it is dramatized. Some careless typewriters have spelled it 'Gerome.'"

M. ROSENHEIM, newsdealer, Wapakoneta, O.: "My sales of THE MIRROR have tripled since the local theatrical season opened. I could not do without THE MIRROR on my stand."

J. W. FRALICK, manager Victoria Theatre, Kingston, Ont.: "The attractions reported in the Kingston correspondence in THE MIRROR of Oct. 14 as booked at the City Hall appeared at my theatre."

LETTER TO THE EDITOR.

MISLEADING STATEMENTS REFUTED.

SHORT HILLS, N. J., Oct. 14, 1899.

To the Editor of The Dramatic Mirror:

Sir,—I trust you will grant me a little space in which to refute certain unfair and misleading statements made anonymously, under the caption "Dramatic Observation," in the Sun of Sunday, Oct. 8. The writer of the article, whoever he may be, manifestly is an experienced press agent, whose skill at the game of chopping sentences into sections so as to obscure and pervert their original meaning would move even a New York theatre manager to admiration.

On Aug. 10, 1899, there appeared over my name in the Independent an article entitled "Our Theatre: Its Conduct as a Commercial Speculation." The space allotted to me being small, I was compelled to deal in generalizations. Briefly, what I said in effect was that in America the theatre is "down" with a vengeance; that the majority of the newspaper reviewers of dramatic affairs are slavishly devoted to commercialism—success for success' sake, blinking, even encouraging as they do, crimes against decency and codding mediocrity and incompetence; that the theatrical situation is virtually in the hands of theatrical managers, who wholesale stage entertainment throughout the United States, and who absolutely control the "amusement" columns of most of the metropolitan newspapers of large circulation. Every word of which I do here most emphatically reaffirm.

I pointed out that "during the last three seasons, particularly, so many foul things have been dumped upon the local boards that merely to list their titles would pass the bounds of patience." This sentence the Sun's anonymous reviewer, cunningly omitting the date of my article, takes up and distorts in this wise: "Nor is it true that 'so many foul things are dumped upon the local boards,' etc. (The italics in both cases are mine.) He then goes on to make a rough classification of the output of plays in New York during one month (September of this year), declaring that 'there is deplorable stuff on our stage, but the amount of it is relatively small.'"

Here is a wriggle of the most serpentine kind and worthy of the source from which it emanates. It should not be forgotten that the Sun's anonymous reviewer has supported, sometimes guardedly, sometimes openly, such delectable stage offerings as The Conquerors (Empire Theatre, season of '97-'98), The Proper Caper (Hoyt's Theatre, same season), and The Cuckoo (Wallack's, season of '98-'99), all productions by managers who, according to the Sun's reviewer, can do no wrong.

But hear the anonymous one again: "The durable prosperity of wholesome plays, in contrast with the ephemeral value of unwholesome ones, proves that most of our people who go to theatres are all right, and that the Independent's maligner is all wrong."

In reply permit me to quote from my article in the Independent: "Now, what do the American people want? Passionately, they want clean, well-acted drama, and the writer for one believes they will go on wanting it till the last day dawns and the stars fade out forever. Is it charged that they bent the knee before the brutal Conquerors for a season? I answer that for five years they approved Shore Acres and the same and quiet art of Mr. Herne. I declare it to be a truth that you cannot give our people plays too pure and good, provided always those plays have in them a 'touch of something rare and fine.' And here I cry protest against the enemies of the American theatre, who would make of it the cloudy mirror of a not too noble time—at its best a little lower than our loftiest moods, at its worst a thing to drag our very vices down."

Is this the utterance of a "maligner" of the stage? I place it alongside the tricky hairplittings and doublings and turnings of the Sun's anonymous exploiter of infamous melodrama and indecent farce—all the way from The Conquerors to The Girl from Maxim's—and ask each one who reads this to judge between him and me. Which of us is for the better stage, which for the baser?

Sincerely, ROBERT STODART.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

C. R. CHILDS: Yes.

SNECK, Cleveland: W. S. Hart may be addressed in care of THE MIRROR.

ALAN FAY, Cambridge, Mass.: The Bostonians opened their present season on Sept. 11, at Troy, N. Y.

W. MARKS, San Francisco: Write to Brentano, New York, for information about the books you mention.

S. T. S.: Charles B. Hanford, who was associated with Thomas W. Keene during his last tour, is now with the James-Kidder-Hanford company.

W. H. C. JR., New York: The Old Homestead was originally presented by Denman Thompson at the Boston Theatre, Boston, Mass., on April 3, 1886.

J. D. L. Washington, N. J.: Lulu Hurst, "the Georgia Wonder," was with the Barnum and Bailey shows in London last season. Caro Roma writes that Miss Hurst is reported to have died in England some months ago.

DORCHESTER, Boston: Helena Modjeska produced on November 10, 1886, at the Union Square Theatre, New York, Pierre Herton's play, The Chouans, a dramatization of Honore de Balzac's novel of the same name. The play failed and was taken off on Dec. 4, 1886.

THEATRE, Troy, N. Y.: A Southern Romance was first produced on Sept. 4, 1897, at the Fifth Avenue Theatre, New York, and was reviewed in THE MIRROR dated Sept. 18, 1897. A. S. Lipman was not a member of the original company, but was in the play later on tour.

F. M. H., Zanesville, O.: The demand for the services of first-class vaudeville performers in the large cities is so great that they do not need to play one-night stands. The supply of good acts is limited, and the expense of running big companies is so great that it would not pay them to play anything but three-night and week stands.

W. R. S., New Haven, Conn.: The Indian, as played in 1897, was programmed as "arranged by Lorimer Johnston," although in advance it had been announced as by Coyne Fletcher. It was a new version of The Indians, produced on Dec. 23, 1882, at the Mount Morris Theatre, New York, by Joseph Wheelock, which was a rearrangement of The French Deep. Write to A. S. Lipman in care of THE MIRROR.

THE USHER.



The Brooklyn Eagle says some very sensible things editorially on the subject of ticket speculators. The novelty of its observations consists in finding more fault with the hotel dealers than with the sidewalk traffickers.

The Eagle says that patrons who are refused good seats at the box-office go to the hotels and get desirable seats by paying the usual advance. "It is puerile to expect the public to believe that these men do not have arrangements with the theatres to return the seats which they do not sell, or that they do not share with the managers," continues its contemporary. "If the theatre managers think it is right to charge \$2.50 for a seat, why should they not reserve eight or ten rows at that price? Under the prevailing conditions people who pay \$2.50 for a seat at the hotels frequently get no better seats than the people who pay \$2 at the box-office earlier.

"There is a good deal of talk about the sidewalk speculators," adds the Eagle, "but his imposition is trifling by the side of the more extensive operator. In the first place he only infests the places which are truly turning people away, and that contingency is rare enough to reduce his activities greatly. People who pay his exactions do it to get into a theatre which is really crowded, and in which good seats may be worth a premium. The other system sends the best seats to the hotels without regard to whether the audiences are large or small. The system is both an imposition and a false pretence, and these qualities negative any convenience which it offers to the public in getting seats without visiting the theatre."

The street speculators have hitherto borne the brunt of criticisms caused by the annoyance, and it is high time that the hotel dealers were held to accountability.

These men pay either a percentage on tickets sold or a round sum annually to the managers for their supplies of seats, and therein the managers are equally to blame with them as conniving at and profiting by the imposition on the public.

Moreover, the hotel dealers have the privilege of returning any seats that they do not sell. The result is that as they obtain the choicest seats in the house for every performance, people who have been told at the box-office in the daytime that there were no desirable seats left might, if they applied a few minutes before 8 o'clock, find excellent seats on sale.

This whole ticket speculating business is a fraud upon the public. The fact that managers directly or indirectly have a share in it makes them equally culpable with the dealers themselves.

How lucrative the business is may be judged from the fact that the principal hotel dealer in this city has frequently gone to the financial rescue of managers in difficulties, of course receiving as a return not only interest on his loans, but special favors subsequently in the matter of getting a lien on the choice seats and as many of them as he wants.

Actors' Fund benefits are to be given in several cities this season. The Benefit Committee met last week and planned a dozen performances at least.

James W. Morrissey, who arranged the successful benefit held last Friday in Boston, has been selected to get up similar entertainments in various cities.

The next one is scheduled for Chicago on Nov. 9. On the 16th of the same month a great performance will be given here at the Broadway Theatre. Sir Henry Irving has volunteered and there will be a splendid array of other star attractions.

W. H. Thompson is entitled to praise for having thrown professional gossip off the scent for two years. That was the period of his engagement to Isabel Irving, which concluded with a wedding ring in Jersey City last week.

Mr. Thompson has a dislike of the "rubber-necking" proclivities of certain player-folk, and he and his bride are entitled to a great deal of credit for their skill in keeping their long courtship a profound secret.

Nothing could have surprised their professional associates more than the announcement of their marriage, for they had succeeded admirably in keeping their intentions to themselves.

In announcing the tour of Bernhardt and Coquelin in this country next season under his direction, Maurice Grau fell into curious error the other day.

He told a Herald reporter that a novelty of

the repertoire will be "A play by Rostand called La Samaritaine; it is a biblical play in which Madame Bernhardt will be seen as the Virgin Mary."

This intelligence would be somewhat startling, if it were true. In La Samaritaine Bernhardt will play the role of Photine, which she originated at her theatre in Paris two seasons ago. Mr. Grau evidently is not familiar with Rostand's "Evangile."

The Christian appears to be rated at its true value in London, where its production last week was, according to report, eminently unsuccessful.

Even the obliging correspondents, who almost invariably cable nice things regarding productions made over there under certain auspices, were unable to gloss over the failure.

Mrs. Ella Wheeler Wilcox's denunciation of the nasty plays now running at several of our theatres is likely to have a beneficial effect among the numerous class that reads the Evening Journal.

The crusade that newspaper has undertaken is highly praiseworthy, although it is somewhat belated. Several of the plays that it has described and denounced have been before the public for some time, and if I mistake not, Zaza, the original subject of protest, was commended by the Journal at the time of its production last season. However, better late than never.

The defence of the principal offender against decency in the theatre that the public want nasty plays and, therefore, he feels bound to gratify the demand while it lasts, is characteristic. On the same principle, if children wanted dynamite cartridges, or men wanted opium joints, or other dissipations which need not be described, it would be the duty of Mr. Wanamaker, or any of the other big storekeepers, to satisfy the demand.

Naturally, this species of reasoning, while it may save the conscience of the managerial offender, will not be accepted as weighty by the respectable portion of the community.

Of course, a man who "deals" in salacious entertainments on the one hand and aspires to be recognized as the furnisher of reputable amusements in another direction, must be judged by his worst rather than by his best; and the man who "presents" disrobing scenes, foul French farces and the various other kinds of objectionable performances that have been rife in this town for the past two or three seasons, as I have before remarked, is only fit to be classed with the keepers of dives and brothels.

JOHN BLAIR'S MODERN PLAYS.

John Blair, who returned from Boston on Friday, when questioned by a Mirror representative about his course of modern plays to be given at the Carnegie Lyceum during the season, said: "I went on to Boston to conclude arrangements by which each of the five performances that we give at the Carnegie Lyceum shall be repeated there. The first play of the course, Echegaray's El Gran Galioto, will be presented in New York on the evenings of the 15th and 16th of November."

"It was in a measure the success of Ghosts, presented last May, that determined me to undertake the present course of five modern plays. Any history of the New York stage for the last few years must take into account the various attempts, more or less successful, which have been made to introduce to our public the plays of Ibsen, Hauptmann, Echegaray, and the little group of masters who are striving to reflect something of our modern life in modern plays. The Theatre of Arts and Letters, the production of Ghosts by Courtenay Thorpe, of The Doll's House by Mrs. Fiske and Mrs. Richard Mansfield, Hauptmann's Hannele, Daudet's L'Arlesienne, Mr. Howells' Foregone Conclusion, Mr. Herne's Margaret Fleming, Miss Robbins' matinee of Hedda Gabler, and the Independent Theatre productions of John Gabriel Borkman and El Gran Galioto, brought the movement down to last May."

"The present performances are in a measure a continuation of this movement. We hope to obtain a sufficient number of subscribers to guarantee the financial success of the course, but the general public is not to be excluded, although we wish to make the list of regular subscribers as strong as possible. The plays are to be given under the patronage of a group of gentlemen distinguished in art and letters, whose names have been very generously lent to the enterprise."

"In the selection and arrangement of the plays to be presented I have secured the interest and active co-operation of Charles Henry Meltzer, who is the literary associate of the enterprise. For the opening play El Gran Galioto has been decided upon, as many of my patrons urged me to repeat the performance, which had been so successful when presented two years ago. For the later productions, although we are not ready to announce them definitely at this time, it is safe to say that we shall do the Guilty of Richard Voss, and an Ibsen play—either Little Eyolf or the new play that will be published in November. Then we have a new play by Count Tolstol under consideration. Indeed, there is no dearth of material, it is only a question of selecting representative works that will best express the modern dramatists without dwelling too much upon the gloomy and morbid aspects of life which they are so fond of exploiting."

"I have secured Robert O. Jenkins as general stage-manager, but I am not yet prepared to give you the names of the actors who will assist in the performances."

BELLE ARCHER'S DEWEY SOUVENIR.

Belle Archer played A Contented Woman the other day up in the Vermont town whence hail the great Admiral Dewey. With befitting patriotism, Miss Archer set out to visit the birthplace of the nation's hero. The historic house, duly discovered, was explored under guidance of an elderly woman who guards it with commendable zeal. Miss Archer, as would any other true American, sought to appropriate some section of the house as a souvenir, but the watchful eye of the elderly female promptly detected each effort in this line and discouraged it.

Repeated attempts at such laudable petty larceny were headed off with increasing vehemence. But the actress, minded to have a souvenir at all hazards, at length saw her chance. A disappointed dog had regarded her with mild interest when she had entered the house, and she resolved to secure said dog as a souvenir. Negotiations to this end were at once begun, the elderly woman holding out for fancy prices, while the dog viewed the proceedings in calm indifference.

At length a deal was concluded, and Miss Archer, in much patriotic pride, led away the canine souvenir. The dog is yeelp "Denver," and Miss Archer truly believes that she deserves commendation for that she has not rechristened him "Dewey."

THE STOCK COMPANIES.

The bill of the stock company at the Dearborn Theatre, Chicago, last week was in Missouri. Stage-Manager Forrest carefully preserved the Pike County atmosphere that made the charm of the play as Nat Goodwin produced it. Ernest Hastings as Jim Redburn was as nearly lifelike as possible, and Mamie Ryan added another to her list of successes in the part of Elizabeth. Benjamin Johnson was a splendid Joe Vernon, and Valerie Bergerre made the most of the part of Emily. Gardner Crane was all that could be desired as Powers, and Midge Carr Cooke made a capital Mrs. Vernon. Edward Mackay, Julia Stuart, H. D. Blakemore, William Della, and Louis Haines assisted a good performance. A Bachelor's Romance is presented this week.

Ethelyn Palmer has signed for leads with the Woodward Stock company No. 2, opening at Butte, Mont., Nov. 20.

As Leonora Bradley, of the Castle Square Stock company, Boston, was too ill to play last week, Margaret Fealy, who had just resigned from Richard Mansfield's company, was engaged on short notice for the role of Mrs. Welter in The Jilt. Though it was the first dialect part Miss Fealy ever had played she made an emphatic hit in it.

The Salisbury Stock Company of Syracuse, capitalized at \$2,000, was incorporated at Albany last Friday. The directors are Charles F. Salisbury, Joseph Honig, and Samuel Hanson. The object of the company is to manage theatrical productions.

Lucille La Verne has joined the Grand Opera House Stock company, Indianapolis, replacing Kate Fletcher, who retired on account of illness.

Walter D. Greene as De Varville in the Woodward Stock company's production of Camille, received much praise from the Kansas City critics last week.

The Ralph E. Cummings Stock company, under the management of Robert Cummings, is now in the eighth week of its season at the Princess Theatre, Toronto. This is the company's third year in Toronto, and the business is larger than for any previous season. The plays produced thus far have been Pink Dominoes, Peaceful Valley, The Gold Mine, The Lights of London, Dr. Bill, The Shaughraun, Diplomacy, and Idaho. This week an elaborate production of Faust is given, with Joseph Callahan specially engaged to play Mephisto. An Exchange of Courtesies, by Edmond Day, written especially for Ralph E. Cummings, was produced for the first time Sept. 25 in front of Dr. Bill, and met with an instantaneous success. It is spoken of by the critics as the cleverest one-act play of recent years. It is an exquisite romance of the Civil War, carrying throughout an absorbing heart interest. Florence Stone is the leading woman again this season and is meeting with even greater success than during her previous engagement at this theatre. An elaborate production of Romeo and Juliet is in preparation.

The Théâtre Français, Montreal, did a big business week of Oct. 16, with Dr. Bill. The comedy has been seen several times in Montreal and is quite a favorite. As Dr. Bill Lucius Henderson appeared to decided advantage, and Thomas McGrane played the Inspector of police in a really splendid style. Helen Byron, as Miss Fauntleroy, the actress, came out with flying colors and was appreciated, as was Lillian Buckingham as Mrs. Horton. Others in the cast were Frederick Webber, Frank Nelson, John C. Hart, Harry Karger, Lillian Schovell, Helen Holland, Editha Vaughan, and Drew A. Morton, who also managed the stage and did it well. Week of Oct. 23 there is to be a revival of Held by the Enemy. For this production special scenery has been prepared by P. J. Cunningham. It will also introduce Alden Bass as a member of the company.

J. A. Bass has succeeded Walter Colligan with the Théâtre Français Stock company.

The Neill company last week produced at the Metropolitan, Minneapolis, an unnamed play which was favorably received.

Last week the stock company at the Standard Theatre, Philadelphia, played The Hoop of Gold. Charlotte Tittell again displayed her emotional powers by a strong and forcible characterization of Ruth Bullion. Mortimer Snow, as Scotty, demonstrated his ability as a leading man. Good work was also done by Del De Lewis, Mr. Deane, Mr. Ralfour, Mr. Herschberg, and Miss Emmett. This week Hero is produced.

Walter S. Craven has retired from the Indianapolis Stock company.

Harry Burkhardt was especially engaged by wire by Manager Charles Elliott for Hopkins Theatre Stock, Chicago, replacing Frederick Bryton in the juvenile roles.

Nadine Winstan has become a favorite in St. Louis as a member of the Imperial Theatre Stock. Her most pronounced hit was scored as Biddy Ronan in Shadows of a Great City.

Maurice Freeman is duplicating his former good work in his old part, John Swiftwind, the Indian, in the Imperial Theatre Stock's production of Northern Lights.

Herbert O'Connor contributed a clever character bit as the old dandy in Held by the Enemy, presented by the Murray Hill Theatre Stock Company last week. An equally good performance was given by Georgia Welles as Susan.

JULIA ARTHUR IN MORE THAN QUEEN.

Julia Arthur is pictured on the first page of THE MIRROR as she appears in her new production, More than Queen, in which she will be seen this week at the Broadway Theatre in this city. Emile Bergerat's drama, adapted by Charles Frederic Nirdlinger and Charles Henry Meltzer, attracted much attention last season in Paris and has been hailed in Boston as an excellent medium for the display of Miss Arthur's undoubted talents.

The new play deals with those events in the career of Napoleon that concern the romance of Josephine, and stands unique among the dramas based upon the history of the first Empire. It seeks to portray the human aspects of its two central figures, the artilleryman from Corsica and the beauty from Martinique. Emile Bergerat strives to show that no woman was ever loved more than was Josephine and that none ever exerted such absolute control over man as she did over Napoleon. That the Little Corporal became the conqueror of the world simply to lay it at the feet of Josephine is the idea of the dramatist and many stirring scenes are said to have been wrought out in the exposition of this theme. From the first chance meeting in the gardens of the Palais Royal, to the coronation in the Church of Notre Dame, and to the divorce in the Palace of Fontainebleau, the story of the great romance that involved the lives and the fates of so many besides those of the two chief actors is followed. It is promised, with faithfulness and much dramatic skill.

Julia Arthur's impersonation of the belle of the Antilles who, in fulfillment of the prophecy of a Carib seeress, became actually more than queen, has been pronounced the most impressive performance of her career. The production, according to Boston critics, is one of the most lavish and magnificent ever shown upon the American stage, revealing a dazzling succession of regal pictures, splendid in scenic display and sumptuous in costuming.

PROFESSIONAL DOINGS.



Above is a likeness of Neil McNeil, a promising young comedian whose versatility is rapidly advancing him in the profession. Mr. McNeil is now scoring a success in the principal comedy role, that of King Pappagallo III, in The Bride Elect.

Charles Wilbur and Sophie Gerber, of Belle Archer's company, were married on Oct. 8, at Keene, N. H.

Jolly Nellie McHenry will this season star jointly with John Gourlay in a revival of Bronson Howard's three-act comedy, Green Room Fun. The play is now in the hands of the author and will be revived and brought up to date.

Rehearsals for Ben Hur will begin to-day (Tuesday) at the Metropolitan Opera House.

Alice E. Ives and Jerome H. Eddy's new play, The Country Judge, will be produced in this city in January, and Mr. Eddy's drama, The Last of His Tribe, will be seen a month later.

Ellen Vockey announces that she will do no dramatic work this season. She has been appointed executrix of the estate of her mother, by whose recent death she inherited a third of the property.

May Drummond Hay, not May Hoy, is a member of the Maude Hillman company.

Pearle Hight is not with A Bell Boy, as reported.

The Metropolitan Opera company were in the recent fire at the Pocatello, Idaho, Opera House. Will S. Rising had his eyebrows and hair singed, and the company lost almost all of their wardrobe and personal effects.

Harry Corson Clarke and his company began rehearsals in What Happened to Jones at San Francisco last Monday. Among the new members of the organization are Mr. and Mrs. Willis Marks, Minnie Smith, Ida Banning, and Ines Forman. Rehearsals in Mr. Clarke's new play, What Did Tompkins Do, will begin early in December.

Pirates at Mongchow, China, recently abducted Za Wong So, an actor said to receive a salary of \$15,000 a year, and held him for ransom. He contrived to make a disturbance at Ping Shan, whither he had been moved, and was rescued by Chinese naval officers.

Jim Curry, the Western desperado who attempted to shoot Maurice Barrymore and killed Richard Porter in Texas, a few years ago, died of heart disease on Oct. 1, in Spokane, Wash.

Bonnie Lottie, of Belle Archer's company, upset a lighted lamp in a dressing-room at the theatre in New London, Conn., last Tuesday, and narrowly escaped serious injury.

Rose Coghlan was discharged in bankruptcy in this city last week, her liabilities having been placed at \$26,836.

A decree of absolute divorce was granted in this city last week separating Samuel McKee from his wife, Mattie Bell McKee.

The litigation that had pending between George W. Lederer and George H. McLellan is to be settled out of court by a dissolution of copartnership.

Barron Berthald was taken ill last Wednesday, after which day his role of Rhadames in Aida with the Castle Square Opera company in this city was successfully sung by Harry Davies.

Orrin Johnson is playing the title-role in The Little Minister with Maude Adams.

Mrs. Henry Gielow arrived last week from Europe, where she has given a successful series of readings.

The first of John Blair's productions of modern plays will be given at Carnegie Lyceum on Nov. 15.

Adele Ritchie arrived in New York last Thursday, after a brief visit to Europe.

Charles E. Evans has gone to the Muldoon farm, White Plains, N. Y., to recuperate after months of overwork.

Marion Clark, the child that got into the papers a few months ago by being kidnapped in this city, may appear, it is said, in the forthcoming production of Ben Hur.

B. Doyle arrived last Thursday from England with the complete production of his pantomime, Dick Whittington, which he may stage in this country.

The first students' matinee of the season of the American Academy of the Dramatic Arts will occur at the Empire Theatre on Thursday. The bill will include the first productions of two one-act plays, On the Arcady Trail, by Evelyn Greenleaf Sutherland, and Nell, by E. E. Diestel; with the first production in English of a Japanese one-act comedy, A Flower of Yeddo, adapted by Victor Mapes from the French.

Harry Davies, of the Castle Square Opera company, assumed on short notice the role of Rhadames in Aida on Wednesday last week, on account of Barron Berthald's illness, and was so successful that he was retained in the part through the week.

Ex-Justice Joseph F. Daly announced recently that the division of bequests to charities under the will of the late Augustin Daly had been delayed by the presentation of many unexpected claims upon the estate. No settlement is likely to be made until after Jan. 1.

Leon Mead has written a pretty ballad, called "Another Heart is Waiting," for which Emidio Ardito has composed a catchy and attractive melody. The song is high-class and is likely to find favor with the better class of concert vocalists.

Charles W. Terriss has been engaged for his third season with Harry Corson Clarke. He will, as formerly, manage the stage and understudy Mr. Clarke in What Happened to Jones.

Madame Caro Roma was one of the stars at the Crystal Palace concert in London on Sunday, Oct. 1.

Sam Bernard will be featured with The Man in the Moon when it goes on the road later in the season.

Della Barker, who has been playing with the Sis Hopkins company, closed with that organization on Oct. 7, to join The Gay Debutante, which opens Oct. 29. Miss Barker has only regret on leaving the Sis Hopkins company.

New York.

The scene changes to a minister's house in Hagerstown on the next day. Barbara places over the captain's heart, as a wedding gift, a flag that Thomas Jefferson gave to the Frieschies. Before the marriage ceremony is begun the Confederate forces approach and Trumbull hurries away to join his troops. Somehow or other, two sharpshooters are stationed in the

When Greta is released by the aid of Count Otto, she is confronted with the second dilemma of marrying the Prince or returning to the prison. Knowing of her brother's vigorous action, she consents, but the Prince, who has had, as he supposes, an example of Greta's pugilistic qualities, refuses and goes to jail, while the singing girl is set free. Count Otto, whom the Duke holds responsible for the hitches in the execution of his laws, also is put in prison. Just at this time

Florence St. Leonard as Henrietta was pleasing in appearance and worthy of commendation.

appeared for Mr. Brady and Stephen H. Olin for the executors of the Daly estate. The case has been

GAWAIN'S GOSSIP.

Man and His Makers—The Christian in Liverpool—New Play by Shaw.

(Special Correspondence of The Mirror.)
LONDON, Oct. 14.

The chief theatrical event that has loomed large among the now-increasing war-whirl, has been the production and the regret to add the prompt failure, of Wilson Barrett's new dramatic venture at the Lyceum last Saturday. This is a play written by himself and Louis Napoleon Parker, entitled *Man and His Makers*. My regret at the hapless fate of this play is deeper than I should feel at the failure of some plays, because not only does it possess to my thinking a large amount of very beautiful writing, but also its theme is one which playgoers, and indeed all classes of humanity, could do very well with just now—the inculcation of Faith and Hope (to say nothing of Charity) as against the paralyzing creed of despair and utter callousness now too prevalent, thanks to the preachings of Ibsen and such pessimists, and the babblings of what a certain writer of nearly two thousand years' standing described as "science falsely so-called." We have had so much twaddle promulgated in books and plays, with intent to show that man has no earthly chance of happiness and hope from the time he comes on to what a cynic in King Lear calls "this great stage of fools," that any honest and conscientious attempt to show that man has a chance of rising even "from his dead self to higher things" deserves to be heartily welcomed.

Man and His Makers, with all its faults, does contain an honest message of its kind. Its authors preach the undoubted truth that if you do not believe in man, he will ere long cease to believe in himself; that if you tell him that from hereditary and other causes he is fore-doomed, he will in due course drift into the darksome paths of despair and degradation. We know that there are certain powerful minds who can fight on in defiance of all such sociological and biological handicapping. But we also know that many a man is pegged back and often ruined body and soul by being told that in all this universe, do what he may, he has no more chance and no more hope than the beasts that perish, if so much.

If I dwell thus on a play, the last nights of which are even now announced (Barrett putting up *The Sign of the Cross* almost immediately for notice), it is because I do not think that *Man and His Makers* has received either from public or press quite the attention it deserves. Also because I am pleased to learn that Barrett and Parker, who have both considerable pluck and always take a beating bravely, have resolved to rewrite the play and indeed to fill out as it were what is often now the skeleton of a play rather than a developed body. Barrett's character is that of an impulsive and rather young Q. C., who has strong poetic feelings and a boundless sympathy with the suffering and the sinful. His poems, like those of certain of our latter day sards, of the William Morris and Francis Adams type, breathe forth the spirit of hope for the hopeless and help for the helpless. Apart from this, the character itself is obviously drawn in some measure from that powerful and terribly unfortunate poet, John Thomson, who, under the signature of "B. V.," often startled even the unthinking into attention; but who, owing to his paralyzing environment, drifted into despair, drink, and drugs, and who a few years ago, while in a state of hopeless intoxication, was run over and killed in one of the squalid thoroughfares of this city.

The aforesaid young Q. C., John Radleigh by name, having worked his way up steadily to his Q. C. dom, becomes passionately enamored of the daughter of a very great and titled lawyer, a charming girl whom he woos by the reading of one of his own poems which is absolutely one of the most beautiful little love lyrics I have heard for years. On applying to the girl's father, however, for permission for betrothal, John is told by Popper, who has a mania for the study of the New Hierarchy, that he, John, is fore-doomed and must drift hopelessly into all kinds of intemperance and vice because, forsooth, his grandfather was a six-bottle man, and his father liked a little drop on his own account. The heroine's father therefore, of course, refuses consent to the match, and in due course his obduracy and insistence upon his theory drive poor John into the very paths this faddist predicted. But only for a time; for when John, reduced to taking secret doses of hashish, has drifted down to worklessness, foodlessness, and what good old William of Avon called "looped and indowed-raggedness," he is rescued from despair and destruction by his brave little sweetheart, who has never ceased to love her faith in him and in her God, and who has pursued him even into the streets.

The chief fault of the play at this point is that when you next see John he is not only clothed in the best of clothes and in the rightest of right minds, but he is so utterly spick and span and spotless that no one would ever think that anything could have been the matter with him. Certainly we are told that ten years have elapsed, and, of course, many things can happen in that time. But I hold that when we have seen a man in such dreadful case as John was when we found him raving mad in St. James' Park at midnight in the previous act, the authors should have given us a strong and emotional act, showing John's struggles, worries, fears, and hopes en route to rehabilitation.

There was some excellent acting at first, although during the week, for I have made it my business to see the play twice, the players were mostly a bit down, doubtless owing to the tremendous success the play received at the hands of the press. Before then Barrett played the poetic and subsequently potion-taking Q. C. splendidly. Indeed, I have never seen him play better than he did then, especially in the delightfully written love scenes. Lena Ashwell played the difficult and varied part of John's faithful and fervent Syl-via (as Barrett hyphenally calls her) with infinite charm and pathos. Maud Jeffries had what might be called a secondary heroine's part, a poor, fallen wretch, who, thanks to John's cheering and hopeful encouragement and self-sacrifice before his own fall, becomes converted to a life of purity and usefulness. The only other character of any importance, and the authors have made him a bit of a bore, is that of the supposed great lawyer, with his often forced theories of heredity run mad. The play was most picturesquely and beautifully mounted, and it is hoped that the revival of that perennial theological thriller, *The Sign of the Cross*, will speedily recoup W. B. for all his expense, trouble and disappointment.

I am glad to add that Louis N. Parker scored a big success early in the week with a little play which he adapted from the French of Louis Tiercelin and called, somewhat ridiculously, *The Sacrament of Judas*. Parker has done his adapting like the artist he is, although, owing to one little defect and another, he has seldom achieved any special and lasting success. He will get there, however, one of these days. The little play is magnificently acted by Forbes Robertson and Mrs. Patrick Campbell, who play it as an afterpiece at the Princess of Wales' that far less moving play, *The Moonlight Blossom*.

Owing to the enormous interest you appear to have taken in your States in Hall Caine's dramatization of his own somewhat unequal novel, "The Christian," I made it my business to travel to Liverpool on Monday in order that I might more fittingly chronicle to you the reception of the play on its first performance in England at the Shakespeare Theatre in that still growing seaport city. Despite the fact that Sir Henry Irving and company were playing at the neighboring Court Theatre and were drawing thousands of Liverpoolians who were waiting outside the theatre from early morning, I found the Shakespeare, which is run by Hardie, Von Loer and Gordyn, Limited, in a state of siege. Shoals of playgoers of all classes walked, ran or drove up to the theatre, either to take the seats they had booked weeks before or to fight for un-bookable seats. The auditorium, crammed with visitors not only from the city itself, but also from the neighboring counties, presented a bril-

liant spectacle, and included many London as well as Lancashire celebrities, literary, artistic, theatrical, journalistic and novelistic.

There is no need for me to describe the play itself to you, for the version used is the altered one that has run for so many months among your own actors. It is enough to say that we found *The Christian* not only a strong and pathetic play, but in many respects a far better play than one might have imagined could be made from the book. It held the audience from start to finish, and was received more and more enthusiastically as act succeeded act. The two best histrionic successes fell to the beautiful and brainy Evelyn Millard as Glory Quayle and to the author's clever and shrewd sister, Lily Hall Caine, whose performance of poor, betrayed Polly Love was pathetic in the extreme. That usually strong actor, Herbert Waring, was not much at home as the faithful but fanatical John Storm, but I quite expect to find him much improved when he comes to the Duke of York's on Monday next. Among the successful impersonations of the evening were the Father Lamplugh of Charles Fulton, the Lord Robert Ure of Allen Aynsworth, and especially the Horatio Drake of Ben Webster.

During my stay in Liverpool I chanced to discover at an early hour one movement that all the principals of Irving's company, plus Ellen Terry and minus Irving, were mysteriously engaged in giving a secret copyright performance at the Court Theatre of a new play by that vivacious and vegetarian Radical, George Bernard Shaw, of Hibernia. G. B. S., with his usual eccentricity, describes this work as a melodramatic comedy, and gives it the somewhat eccentric title of *Captain Brass-Bound's Conversion*. After this you will not be surprised to learn that this melodramatic comedy is of somewhat Moorish interest. You may happily see it during Irving's forthcoming tour in your nation. Sir Henry, Ellen Terry, and other important members, including Bram Stoker, M.A., of Trin. Coll. Dub., and Charles E. Howson, treasurer, sail to-morrow from the port of London. Your faithful servant, the undersigned, will go with a few choice spirits, meaning human and not liquid, to see Sir Henry and company negotiate this embarkation before breakfast time.

The Prince of Borneo, recently produced at the Strand, does not look like setting on fire the River Thames, which runs almost at the back of the theatre. The thinness and triteness of the story is doubtless chiefly to blame for this somewhat untriumphant production. I fear me also that some disappointment has been manifested at Cissy Fitzgerald neglecting to bring with her that wink concerning which we have heard so much from your side.

I am glad to be able to report that your delightful play, *An American Citizen*, was not spoiled by being done the other night by the English company, which our many theatred managers, Robert Arthur, formed to send on tour. The comedy went splendidly. Frank Wyatt scoring in Nat Goodwin's part and Alice De Winton doing ditto in Maxine Elliott's role. The Belle of New York registered its six hundredth performance at the Shaftesbury on Monday amid high rejoicings: E. J. Connolly, Polite Lunatic Sullivan, and Belle Edna May, all being even more heartily received than hitherto. This phenomenally successful play will be played at two South London theatres week—namely, at the New Duchess and the old Surrey, in addition to several provincial theatres.

A new play, written by H. V. Esmond, was "copyrighted" by the American Citizen American company, at the Duke of York's yesterday. It bears at present the distinctly and gratuitously offensive title, *The Trinity*.

To-night play notifiers must hasten to the Court to see Captain Marshall's new play, *A Royal Family*. GAWAIN.

VALENTINE SUES DORIS.

R. B. Valentine has brought suit against John B. Doris and the Doris Amusement Company to restrain Mr. Doris and his company from presenting the farce in *Paradise*, recently shown at the Bijou Theatre and now in Washington, until the plaintiff shall have been paid certain royalties which he alleges to be due. Mr. Valentine affirms in his complaint that he adapted *Hennequin* and *Bilhaud's French farce*, in *Paradise*, and made in it many changes to render it tolerable in America, that the defendant agreed last November to produce the farce at a Broadway theatre and to pay to the plaintiff a royalty of 2½ per cent. of the gross receipts; that said royalty should now amount to about \$400, and that the defendant neglects or declines to make any payment whatsoever or to discontinue the representation, although requested to do so.

A MENTAL PROCESS IN KANSAS.

When Leon Herrmann played at Wichita, Kan., recently, a rustic from the region thereabouts approached the box-office of the theatre and inquired the nature of the bill and the price of admission.

"Herrmann is playing here," said the box-office man, "and I can give you a seat downstairs for a dollar." The seeker after entertainment thought for a moment and then made toward the door, but the man behind the window called him back.

"I can give you a seat upstairs for a quarter," shouted the ticket manipulator. The rustic paused in his flight and came slowly back to the window, the light of a newborn hope gleaming in his kind eyes.

"Well," said he, "what is going on upstairs?"

THEATRES SAID TO BE SOLD.

Walter Burns, a Londoner, arrived in town on Saturday with avowed intent to purchase the Casino and the New York for an English syndicate. Rumors of surpassing grandeur went the rounds, but they slimmered down to the fact that Mr. Burns is said to have concluded a long pending and oft hinted at deal by which London capital secures the entire New York Theatre property, including, it is alleged, the Criterion Theatre, and a twenty-five years' lease of the Casino, with George W. Lederer's productions in their entirety. Mr. Lederer, the story goes, will remain managing director of the local interests at a large salary for twenty-five years. The new arrangement, it is affirmed, will not affect the present tenancy of the Criterion.

AN OPPRESSIVE RAILROAD LAW.

Under the law recently passed by the Texas State Legislature any one accepting a railroad pass is guilty of a misdemeanor and is liable to imprisonment for not less than two nor more than five years. The law is also very severe upon theatrical companies. An organization of fifteen people must pay full fare, two-thirds fare being charged for each person over that number. Fifteen dollars a movement is the rate for baggage cars, and stock is carried only at regular express rates.

Mlle. Pilar-Morin's Tour.

Under the management of H. S. Taylor, Mlle. Pilar-Morin will begin her tour about Jan. 1. She will be seen in Frank Harvey's comedy drama, *A Daughter of the Million*, that is said to contain a role admirably suited to her. Manager Taylor is now at work upon the details of the production. A first-class company will be engaged, and the scenic investiture will be elaborate.

THEATRE COMPANY INCORPORATED.

The R. E. French Theatre Company was incorporated at Seattle, Wash., Sept. 2, with a capital of \$10,000, fully paid. R. E. French is the general manager and C. H. Peckham treasurer. It is the purpose of the corporation to organize theatrical companies, lease and build theatres, and conduct a general theatrical business.

THE CHRISTMAS MIRROR.

The Christmas Mirror, which will be published early in December, has already excited much inquiry among members of the profession, and especially among those that have in past seasons employed the holiday number of this journal as an advertising medium.

Exceptionally valuable to advertisers as former Christmas Mirrors have been, the forthcoming number will be far more valuable, inasmuch as with the holiday publication the regular number of THE MIRROR for the week of publication will be consolidated. The regular circulation of THE MIRROR is the largest ever attained by a dramatic journal, either here or abroad. It is larger than that of many great daily newspapers, and while the daily journal circulates in a confined area, THE MIRROR may be found in every city and town of consequence on this continent, as well as in all European cities in which the theatre flourishes, in remote countries, and, in fact, wherever the stage has people and patrons. For many years THE MIRROR has published a holiday number distinct from the regular publication, and the Christmas Mirror has in consequence won a great public of its own. When the regular and the holiday circulations of this journal are combined, as they will be this year, they will offer to advertisers the best results possible of a holiday publication. No other holiday publication, no matter how pretentious it may be or what its particular field may be, will approach THE MIRROR either in size of circulation or in the universality of distribution.

While the Christmas Mirror for 1899 will to professional readers present all the record and detail of the regular number of this journal, it will also be as rich and diversified pictorially and in literary contents as ever. For almost a score of years THE MIRROR has held a unique position among holiday publications—of which it was the pioneer in this country—and its friends may rest assured that no effort will be spared to make the next number more than worthy of comparison with any that has preceded it.

ENGAGEMENTS.

Frank Wooley, for A Chinese Romance.

Amy Rickard retired from the Lyceum Theatre Stock to join J. K. Hackett's company.

J. T. McEnary, for True Irish Love.

Albert Mahar, for The Gay Debutante, under the management of Steve T. King.

Robert Dudley, for The Sorrows of Satan.

H. L. Morris, in advance of A. H. Woods' The Bowery After Dark.

Walter Hedges, for In Paradise, succeeding Theodore Babcock.

Lazette Du Brock (Mrs. George T. Meech), with William Barry in The Rising Generation, for the lead.

Harry Clarke and Mattie Temple, with William Jerome's Herald Square Comedians.

Bessie Lee, for Brown's in Town (Eastern).

Vernon Summers, for the heavy role with Robert Downing in An Indiana Romance.

J. T. Kingsley, with The Gay Debutante.

For Sag Harbor: Julie and Chrystal Herne, Sidney Booth, Charles S. Pitt, Robert Gilli, Mrs. Sol Smith, Jessie Dodd, Sara McDonald, and Gertrude Bindley.

Hayden and Hart and Wilbur Martin, with Fitz and Webster.

The Castle Square Opera Company to open soon at St. Louis, is being organized in this city. E. Morreale has been engaged for musical director, Clarence West, assistant music director, Edgar P. Temple, stage director; Lyster Sanford, assistant stage director, and W. H. Hinshaw and J. F. Boyle as principals.

Herbert Sparling, late of A Little Ray of Sunshine, for A Greek Slave.

Laura Biggar, for The Queen of Chinatown.

For The Gunner's Mate: Lionel Clarke, J. W. Weston, Samuel K. Chester, S. F. Gurnsey, N. F. Hawkins, J. H. Spratz, L. A. Stepper, F. W. Richter, Beatrice Vaughn, Anna Vislaire, Marion Berg, Jane Bliss Taylor, and Marion P. Clifton.

Frank Barry has joined James F. Hoey's Twentieth Century Comedians as musical director.

Elwyn Stevens, to play Captain O'Grady in A Bachelor's Baby.

Grace Ogden, for Ben Hur.

Charlotte Deane joined The Village Postmaster yesterday, playing the part of Mary Barden after two days' rehearsal.

Adeline Dunlap, as leading support to Loraine Hollis.

William Burres, for The Gay Debutante.

Minnie Dupree, with Nat C. Goodwin.

Joseph Whiting, to play Squire Hurley in The Dairy Farm after Oct. 30.

William Broderick, William Pruette, William Stevens, and Harry Brown, with Jessie Bartlett Davis.

Charles Carter, for Cy Prime in The Old Homestead.

J. W. Benson, for the lead in The Stowaway.

Annie Alt, replacing Emily Rigi as Vivian D'Arville in The Sporting Duchess.

Lee J. Kellam, with Uncle Josh Spruceby (Eastern).

Alice Holbrook has been engaged for the part of Mataya in Wang.

Victory Bateman, Annie Ward Tiffany, Henry Bagge, Harold Hartnell, and Walter Fessler, for The City of New York, which will go on the road under management of W. M. Wilkinson.

Charles Sinton, for The Bishop, and Cecilia Castelle, for Minerva, in Harry Corson Clarke's What Happened to Jones.

E. M. Worth, for On the Stroke of Twelve.

Phil H. Irving, to go in advance of Nellie McHenry.

Edward Chapman, succeeding Charles W. Swan in A Stranger in a Strange Land. Mr. Swan will sail to-morrow (Wednesday) to join De Wolf Hopper in London.

Hugh Chivers, for The Greek Slave.

Richard F. Carroll, for The Rounders.

Clementine de Vere-Sapio, for the Maurice Grau Opera company.

Richard H. Welch, Harry Clark, Bertha Stead, and Mattie Temple, for William Jerome's Herald Square Comedians.

W. H. Burk, for Ben Hur.

Louise Doglass, Phil Barnard, Thomas J. Watson, and William Lott, for A Man of Affairs, under the direction of H. W. Taylor.

REFLECTIONS.



Robert Drouet, who is pictured above, is winning great praise for his work as John Storm in *The Christian* in support of Viola Allen. The Chicago critics were notably favorable in their reviews. Amy Leslie said that "Mr. Drouet played John Storm with much impressive sincerity and force; he was intensely and gravely brilliant, and did some exceedingly fine acting;" and the *Inter-Ocean* remarked that "a whirlwind of applause brought out the actor again and again."

The fifth annual meeting of the State Federation of Women's Clubs will be held in Rochester, N. Y., Nov. 7-10, when Mrs. Margaret H. Welch, of Brooklyn, will discuss "The Drama."

The Metropolitan Opera Club, of New York city, was incorporated at Albany on Oct. 14, "for the cultivation of vocal and instrumental music, the encouragement and support of operatic and musical performances and the promotion of social intercourse among its members." Ernest F. Ayrault, John D. Crimmins, Jr., Clyde Fitch, Charles F. Matthews, and Preble Tucker are the directors.

Paul Gerson has returned to the city for the rehearsals of *Ben-Hur*, having filled a special engagement with Morrison's Eastern Faust company.

Mrs. Harriet A. Mann was the guest of Adeline Mann recently in Montreal, spending a week with her.

A Wail of Chinatown, the new melodrama dealing with life in the Chinese quarter, will begin its season Dec. 4. Harley Merry will furnish an elaborate scenic production, while the Miner Litho Company will attend to the printing.

Frances Wheeler has retired temporarily from the stage to study at the Stanhope-Wheatcroft Dramatic School.

Frank E. Tracy is resting at West Baden, Ind., for a few weeks before opening as business manager with Eddie Gilard and Edward Garvie in the new farce, *Hunting for Hawkins*. An extensive tour is booked, beginning Oct. 30.

Lynn Pratt has been in a sanatorium in San Francisco for three weeks, ill with malarial fever. He is now convalescing.

Mrs. Langtry has considerably decided not to publish her reminiscences.

J. C. Nugent has joined Robert Downing here to take charge of the production of his play, *An Indiana Romance*, and to play the principal comedy part. He has just completed a new Irish play for Tom Nawn.

The Christian had its first production in England at Liverpool on Oct. 9, with Herbert Waring and Evelyn Millard as John Storm and Glory Quayle.

Julius Kahn, who will be remembered by old-timers as a character actor of ability, will deliver political speeches through the State of Ohio in the interests of the Republican party this winter. He is now a member of Congress from California.

The Joseph Jefferson company this season includes Ffolliott Paget, Elsie Leslie, Verner Clarges, George Denham, Joseph Jefferson, Jr., and Jefferson Winter.

The Gunner's Mate company began rehearsals here last week, and will open at the Grand Opera House Nov. 3.

Wheels Within Wheels will be produced in December, with Robert Hilliard in the leading role.

Smyth and Rice have leased the Western rights to *The Old Coat* to L. R. Stockwell, who will present it on tour.

The "Empire Ladies' Military Band" is a new feature of The Belle of New York at the Shaftesbury, London.

The Mother, an Irish emotional play, and Wicked London, a melodrama, by Frank Harvey, will be produced in January. Martin J. Dixon will stage the plays.

The Great Murder Mystery, a local play, with realistic stage effects, is said to be in preparation for production.

David Martin and Percy Owen, of A Breezy Time (Western), were married at Seattle, Wash., Oct. 12.

The new Odd Fellows' Opera House, at Port Gibson, Miss., was opened on Oct. 13 with *Remember the Maine*.

Bessie Rogow has retired from the east of The Stowaway.

Edwin P. Hilton was taken dangerously ill in Chicago on Sept. 23, but is now convalescent. His time booked for The Gay Martine Girl had been nearly all canceled to the holidays, but it is now probable that the tour may open by Dec. 1.

Parson Jim, the new play by Lloyd Grand, which was recently purchased by Oliver Jones and Bury Dunsen, will be produced at Middletown, N. Y., on Monday evening, Oct. 30. The members of the company include William H. Pnace, Frank Lander, Fred Book, Frank Currier, Thomas Doyle, Walter Thomas, Genevieve Warren, Martha Endwell, May Tyrrell, and Dallas Tyler. The play is a story of New England life. The scenes are laid on the coast of Massachusetts near Gloucester, and in Boston. The hero, Jim Fairchild, is a Harvard man who inherits from his father shipbuilding interests in Gloucester. During his university days he has been very wild, but he settles down into an earnest man of affairs. Through a curious happening he earns the sobriquet of "Parson Jim." The plot hinges upon Jim's devotion and love for his foster-sister, who has been tricked into a false marriage by a young society man of Boston.

The Power of Wealth will go on the road in about three weeks under the management of Frederic Thomas. Joseph Hazleton is retouching the play. It having been on the shelf for two seasons.

James O'Neill will appear at the Grand Opera House in this city in December, presenting *The Three Guardsmen* and *Monte Cristo*.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Duffy, Sawtelle and Duffy, the comedy trio; Tim Cronin in his monologue, A Trip to the Vaudeville; Rice and Elmer, bar performers; Cora Routt, comedienne; Matthews and Harris, in Adam the Second, and Edwin R. Lang, the tramp-pot, are the leading lights of the bill, which includes Vernon, the ventriloquist, assisted by Mrs. Vernon; Hanson and Drew, comedy duo; Plator and Dunn, black-face act; Dick and Effie Guise, sketch team; Rado and Bertram, comedy duo; Debiere, conjuror; Ealardo, mimic, and the vitagraph. Tony Pastor sings every evening.

Proctor's.

The bill is headed by John C. Rice and Sallie Cohen in The Kleptomaniacs, and includes "Jazz" Dandy, singer of Hebrew parodies; Caron and Herbert, comedy acrobats; Georgia Gardner, assisted by Robert Abbott, in A Wife's Stratagem; La Belle Carmen and Adonis Ames, verse performers; Bon Ton Trio, in My Friend from Ireland; Brannan and Collins, Irish wits; Howard Thurston, magician; Crane Brothers, the Mudtown Rubes; Jane Stetson, comedienne; Topperwein, rifle expert; Paley's Kalatechnoscope, and the stereopticon.

Keith's Union Square.

Ching Ling Foo is still the main feature of the bill. The newcomers are Hugh Stanton and Florence Moders, in Mr. Stanton's sketch, For Reform; Janet Melville and Elvie Stetson, in their new specialty; Cushman, Holcombe and Curtis, in The New Teacher; Moultrie Sisters, European artists, in a bar act; Charles Wayne and Anna Caldwell in To Boston on Business; Leo Dervault, spiral globe performer; Willett-Thorne Farceurs in An Uptown Flat; Joseph Newman, comedian-vocalist; Whalen and Doyle, Lendell, O'Connor and Mack, and the biograph with new views.

Palace.

Marie Dressler is given the distinction of the blackest type this week. The bill also includes Kittle Mitchell, comedienne; Lillian Green and William Friend, in Mrs. Bruno's Burglar; Haines and Pettigill, comedians; three Murray Brothers, musicians; Newhouse and Woodworth, bicyclists; the Lavelles, knick-knack dancers; John Healy, black-face comedian; Fogarty and La Vigne, cake-walkers; Mile, Bonita, singer and black dancer, and Paley's Kalatechnoscope, which is shown at the Palace for the first time.

Koster and Bial's.

The Craggs, acrobats, make their American appearance in a new specialty called Crossing the Alps. Etta Butler, the new mimic, is also heavily featured, as in Madame Adelaide Herrmann in her specialty, A Night in Japan. The others are Bobby Gaylor, comedian; Bloom and Cooper, comedy duo; Jennie Reeve, comedienne; La Sylphe, dancer; the Bicycle Polo Team; Bedini and Arthur, comedy jugglers; Bogert and O'Brien, musical comedians, and Edward Lauri, comedian and dancer. The vitagraph is retained.

Harlem Music Hall.

McIntyre and Heath's company is this week's attraction. It includes McIntyre and Heath and several leading lights of the vaudeville stage.

Weber and Fields'.

The all-star stock company in Whirl-I-Gig and The Girl from Maxim's is still the attraction. Pearl Andrews and Ali and Beni are seen in specialties.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Fred Irwin's Majestic Burlesques have moved down from the Eighth Avenue for a week. Irwin's Burlesques follow.

LONDON.—Weber's Parisian Widows offer a burlesque and olio showing Howard and Bland, Anna Sulta, Russell and Tillyne, Anderson, Engleton and company, Ruby Marion, Hayes and Bandy, Manhattan Comedy Four, Isabelle Miller, and Annie Peyser. Rice and Barton's Extravaganza company follow.

MINER'S EIGHTH AVENUE.—Irwin's Burlesques provide the week's entertainment.

125TH STREET.—Cool Burgess, Artie Hall, and others present a vaudeville bill.

OLYMPIC.—Rice and Barton's Extravaganza company are amusing the Harlemites.

DEWEY.—The Gay Masqueraders Burlesque company is here this week. The olio includes Brown, Harrison and Brown, Riley and Hughes, Swift and Huber, Lillian Durnham, Carlos and Vionetti, Johnson and Dean, and Farnum and Seymour. The burlesques are Hotel De Cake-Walk and Philippines.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Cushman, Holcombe and Curtis made their first appearance in New York as a trio, and scored an immediate and unqualified success in a new musical farcette called The New Teacher. It is founded on the old schoolroom idea, but all of the lines, business and songs are new. Miss Cushman and Mr. Curtis are the mischievous scholars and Mr. Holcombe is the teacher. The sketch is merely a collection of funny questions and answers, interspersed with amusing bits of business and several bright songs. Miss Cushman presented an attractive picture as the schoolgirl, and sang a new song about a rag doll, which was enthusiastically encored. Mr. Holcombe, in a funny make-up, scored a hit as the teacher and sang with his usual success. Mr. Curtis's great size, with his comedy clothes, amused the audience greatly, and his sweet tenor voice was heard to advantage in one of those very high class songs which are full of words that don't mean anything. Mr. Curtis's voice is always good for a few tears when he sings popular ballads, and he ought always to sing them. The new trio kept the audience entertained for thirty-two minutes, which proves that their success was out of the ordinary. The Elmore Sisters, who are great favorites here, made a big hit in Dangerous Mrs. Delaney, George M. Cohan's farce, which fits them to perfection. Smith and Cook were amusing in the old, old tramp act.

The Seven Reed Birds made a pleasing impression in Dave Reed's comedietta, The Morning After the Ball. Carrie Scott, another Pastor favorite, assisted by "Baby Monk," sang three or four songs in her original way, which, by the way, is a very pleasing way. Others in the bill were Valesca Clemans, three Leon Sisters, Howard Thurston, Miles and Nitram, Wiltsie Sisters, Prince Muro, Josie Claffin, Burto, and the American vitagraph. Tony Pastor sang every evening with his usual success.

PALACE.—Patrice headed the bill, presenting A New Year's Dream during the first part of the week and Edna's Ghost on Thursday, Friday and Saturday. The sketches were very carefully presented and the popular star made her accustomed hit. Genaro and Bailey were seen in their new sketch, which is so full of life and ginger that the audience is kept laughing and applauding throughout its presentation. As a dancer Genaro has few equals, and the team as cake-walkers just prance away from their competitors without the least trouble. They were forced to bow several times in response to vociferous cheers for their very meritorious work. Duffy, Sawtelle and Duffy made a hit of large proportions principally on account of the precocity of Master James Duffy, who is a very bright youngster and has been carefully taught. Etta Butler, the pretty and talented mimic who was praised in this column last week, repeated her success and placed herself firmly in the favor of the patrons of the Palace. The management showed due appreciation of Miss Butler's success by placing her name in black type along with the older and better-known headliners. This is as it should be, and if all managers displayed this sort of appreciation toward the hard-working "three-a-day" folks, they would be encouraged to greater efforts and there would be an advance in the quality of the entertainments. Howe and Scott were right at home here, and their Yiddish jokes and parodies went splendidly. They finish their act with a very funny dance. Deana and Jose won laughs in their society sketch. Others in the bill were Jane Stetson, Rosalie, Coleman and Meria Widdien, William Baylies, and Shedman's dogs. The stereopticon filled in some of the early time acceptably.

KEITH'S UNION SQUARE.—Lillian Green and William Friend scored one of the biggest hits of a fine bill in their very bright sketch, Mrs. Bruno's Burglar, which is unquestionably one of the best written and best acted playslets now before the vaudeville-loving public. It depicts in the most natural and amusing way the tribulations of a young married couple who are trying to keep up appearances while they are forced to live in a furnished room. Miss Green is pretty and clever and sings well, and Mr. Friend is a comedian who knows what ginger means and just how much of it to put into his work. Munroe and Mack made their reappearance in vaudeville and of course made a decided hit with their quaint negroisms. They are a smart pair, and it is a pretty poor joke that can get away without winning a laugh when they spring it. Emilie Gaudier showed her skill as a horseman for a second week and was warmly applauded. The Montrose Troupe did some very difficult acrobatic tricks and received due recognition for their feat. Joe Flynn sang some new parodies and also inflicted on the long-suffering vaudeville patrons a collection of the oldest almanac jokes that could possibly be scraped together. He got through them as quickly as possible, however, and so spared the audience any unnecessary pain. Of course the old gags are new to every generation, but the present generation knows them all, and it would be a good idea to bury them for ten years or so until there is another generation ready to receive them. The Whitney Brothers, who are clever musicians, presented their very pleasing act. They have introduced a musical cabinet which is a decided novelty. Wertz and Adair proved themselves clever acrobats. The "Famous" Quartette of Gipsy Singers got along very well in spite of the absence of the tenor who used to come out near the footlights and sing alone, while the others stayed behind in the semidarkness of the gipsy camp. Lorraine Armour is featured, but she does not try to make herself unduly prominent. The quartette sang excellently. Oscar Simon and Esther Wallace were seen in a new sketch called Love Finds the Way, which made a good impression. Others on the bill were the Mullalley Sisters, Joe Goetz, Winstanley and Sullivan, and Crotius and St. Alva. Ching Ling Foo and his associates continued their indefinite and supremely successful engagement, and the biograph and stereopticon furnished pictures up to the times.

PROCTOR'S.—Robert Downing, assisted by Lucia Moore, and supported by Morris McHugh, headed the bill, presenting a comedietta Paris in 1793, which was fully reviewed when it was produced at the Palace a few weeks ago. The Beaumont Sisters were billed as making their "first appearance in vaudeville," which proves that their memories are bad. They made a hit, however, in their songs and dances, which they present in very sprightly fashion. Edward M. Faver and Edith Sinclair were seen once more in A High Roller, which continues popular on account of the funny bits of business introduced by Mr. Faver. Mile. Azara presented a somewhat different idea of Mile. Lott's act. Colored slides, showing very elaborate dresses, were thrown on her, so that all she had to do was to look pleasant while the operator did all the work. It is a neat act and is likely to please until the novelty has worn off, and this is likely to happen at any time, as the country is flooded with imitators of Mile. Lott, who is herself only an imitator of the original Mile. Chromos, who is in Europe. Mile. Bonita, who is a sister of Artie Hall, the Georgia "coon shouter," made a decided hit with her buck-dancing. She used the same make-up, and business as her sister, which is a great mistake, as talk is cheap and everybody should have a quantity of their own to use. John Healy, whose name was last on the bill, was one of the most amusing features of the programme. With a good partner he ought to be able to make as big a hit as McIntyre and Heath. Instead of a partner he uses the pianist, who is compelled to work overtime. The three Murray Brothers were acceptable in their musical comedy sketch. J. W. Bingham, K'tty Bingham, Dunbar and Latell, Kilroy and Britton, Tyler's dogs, and the stereopticon were also in the bill. Fred Watson played the piano with his accustomed success.

KOSTER AND BIAL'S.—There were three new European acts on the bill last week. Of these, Jennie Reeve, a comedienne, and sister of Ada Reeve, who is very popular in London, was the most talked-of before her debut. She was a poor and her method of singing them no better, so her failure was of the positive sort. This is to be regretted, as it is no joke to take a thousand mile journey for nothing. Bedini and

Arthur, jugglers, who made their first appearance, scored a big hit. One of them does some straight juggling and the other assists him in a comic way. A great deal of their material is funny, but very little of it is original. Their biggest laugh was gained with the plate-smashing trick done here by the Baggeness. In fact, the clown member of the team seems to have modeled his entire performance on that of Baggeness. The other man did some very slick work and proved himself a graceful and accomplished entertainer. The third new-comer was La Sylphe, a dancer, fresh from the Palace, London. She is a very lithe and limber young woman and kicked a tambourine held high above her head equally well with either foot, and proved her agility in many other ways. She did a good deal of contortion work, throwing her supple body into many astonishing positions, and altogether scored a hit as a "boneless wonder." The hit of the bill was scored by the Bicycle Polo Team (Hazelton, Hannigan, Brady and Murphy), who made their American reappearance after a long absence in Europe. They played with great skill and daring, and the long chances they seemed to take of running over one another kept the blood of the spectators circulating in very lively fashion. Alexandra Dagmar scored a success, not only with her beautiful face and stunning figure, but on account of her superb rendering of some well-chosen songs. Blanche Ring, whose magnetic smile won everybody from her first entrance, made a jolly little hit and was warmly applauded for her originality and cleverness in singing some up-to-date selections. Ed Lauri, after two weeks of the "continuous," returned with his neat singing and dancing specialty. He enunciated clearly and dances delightfully. Bobby Gaylor, Polk and Kollins, the Brothers De Courcy, Mile. Emmy and her fox-terrier, and the American vitagraph with pictures of the yacht races and other events, were also in the bill. Business at this house has picked up wonderfully. At the matinee on last Saturday every seat in the house was taken, and many were standing. This was a very cheering sight, and the credit for it is due to whoever suggested the idea of throwing the entire house open at 50 cents, "first come first served."

WEBER AND FIELDS' BROADWAY MUSIC HALL.—S. R. O. is such a common occurrence at this popular house that the sign is never hung out telling of the fact. The same big crowds attended last week and applauded the work of Lillian Russell, Weber and Fields, Peter F. Daley, Charles J. Ross, David Warfield, the Nichols Sisters, John T. Kelly, and the comely and lively chorus. Pearl Andrews and Ali and Beni continued to appear in the olio.

HARLEM MUSIC HALL.—Harry Williams' Imperial Specialty company drew large houses all the week. The olio was exceptionally good and consisted of Bulla and Raymond, Lawrence Crane, Wilton and Lamertine, Blanche Newcomb, John E. Cain, Whitelaw and Stewart, and Jones, Grant and Jones.

The Burlesque Houses.

LONDON.—Rice and Barton's Rose Hill English Folly company, which is a humorous typesetter called a "Golly" company on the placard, drew good houses. Two fair burlesques and olio introduced the only imitator Joe J. Sullivan, assisted by the sprightly Carrie Weber; Swan and Bamford in acrobatics; Miles and Raymond, Berry and Hughes, and Willard and Raymond.

MINER'S BOWERY.—Sam Devere's Own Company offered to big business the bill shown a week earlier at the Eighth Avenue.

MINER'S EIGHTH AVENUE.—Fred Irwin's Majestic Burlesques presented the bill seen a few weeks before at the Dewey. Business continued excellent.

125TH STREET.—Milton and Dollie Nobles headed the bill, that included Laura Joyce Bell, Ryan and Richfield, the Carrolls, the Tanaka, Martinetti and Grossi, Fannie Fields, Josephine Family, and Frank Hammond. Good patronage.

OLYMPIC.—Robert Manchester's Cracker Jacks had two entertaining burlesques and olio presenting Bell Wilton, the Del Arto, McDonald Brothers, Al. H. Weston, the Bernards and Snyder. Large audiences.

DEWEY.—Bryant and Watson's Australian Burlesques drew large and well-pleased audiences throughout the week. The chief fun-makers were the Empire Comedy Four, Dixon, Bowers and Dixon, Charlie Banks, Edna Ulline, Bryant and Yale, and Nelson, Glimmeretti and Demonio. The Soubrette's Art Gallery was a lively after-piece, in which the principal part was played by Harry C. Bryant. A Metropolitan Success was the opener, in which several up-to-date songs were introduced.

BURLESQUE AT KOSTER AND BIAL'S.

Great preparations are going forward at Koster and Bial's for the production there on November 6 of a new burlesque called Around New York in Eighty Minutes, written by J. Cheever Goodwin, Richard Carle and others. Several short travesties on the leading successes will be given, and the principal part in these will be played by Etta Butler, a young California actress, who has sprung from obscurity to fame in a matter of two weeks. She made her New York debut at Proctor's last a fortnight ago doing "three a day." Her talent was recognized at once and she was engaged for the new burlesque. Artie Hall, the great "coon shouter," and Agnes Reilly Moore are other recent engagements to the company. Managing Director William A. Brady has purchased a piece called Pot Pourri, musical farce which has been running in London, and it is his intention to utilize several selections from it in the new production.

DEATH OF GOSSIE L. DAVIS.

Gossie L. Davis, song writer and composer, died at his home, Whitestone, N. Y., on Oct. 18, of heart failure. He was born in Cincinnati on December 2, 1863, and was a graduate of Gales College and Gephart's College of Music. Though a negro, he rarely attempted to write the so-called "coon songs," his best work being in the line of descriptive ballads. His first successful effort was, "We Sat Beneath the Maple on the Hill." His songs that have been most popular are "The Fatal Wedding," "The Baggage Coach Ahead," "The Lighthouse by the Sea," "Irene, Good-night," "Down in Poverty Row," and "Won't You Take Me Back to Dixie." His last composition is called, Because I Loved Her, Too. Gossie L. Davis and Tom McIntosh were partners this season in the attraction, A Hot Old Time in Dixie. Mr. Davis is survived by a widow.

WILBUR'S DOUBLE.

Caryl Wilbur had an amusing experience in Buffalo last week. It seems that he bears a striking resemblance to a man named Jones, who is a sort of Buffalo Parkhurst, and who is stirring things up industriously. While Wilbur was standing near Shea's Theatre one afternoon, talking to some theatrical friends, he was approached by a bewhiskered old gentleman, who extended his hand and congratulated him upon his vigorous campaign against evil. Wilbur responded by inviting the old man into a neighboring cafe to have something warm and refreshing. The hand-shaker glanced at the actor in a surprised way and hurried off down the street. Wilbur's friends laughed, and in spite of the old man's absence the refreshment check was \$1.65.

OFF FOR LONDON.

The minds of many vaudeville performers will be relieved when they learn that "Chicot," otherwise E. W. Sargent, will sail for London tomorrow on the New York, and will remain in the English capital indefinitely. His essays on the shortcomings of vaudeville will be missed, but he will leave a representative who has promised to keep up the work of chastising those who deserve censure and praising the meritorious.

EZRA KENDALL.



He never fails to make a hit;
The reason's very plain:
He uses no bewhiskered gags
To give his hearers pain.

His quaint conceits and merry jests
Just make folks yell with glee;
Because he has that subtle gift—
Originality.

Then here's to jolly Ezra K.—
Our cups to him we'll fill—
Long may he be, as he is now,
King-pin of vaudeville!

CHANGE OF PRICES AT KEITH'S.

A slight change has been made in the prices at Keith's Union Square Theatre. Admission to both orchestra and balcony is now 50 cents. Seats in the balcony were formerly sold at 25 cents, but a quarter now admits only to the gallery. So many people were turned away who were willing to pay 50 cents that it became absolutely necessary to make the change. Then, too, the expense of giving a first-class vaudeville entertainment has increased materially during the past few years, and the slight change in the scale at Keith's is warranted by the big outlay made every week by the very liberal Mr. Keith, who invariably gives the patrons of the house more than their money's worth.

IMPORTANT COPYRIGHT DECISION.

M. Whitmark & Sons have secured an injunction against a Canadian named Corlett, who is alleged to have published copies of the song "Just One Girl." The defendant claimed that the copyright secured by plaintiffs in England did not hold good in Canada, but the referee reported otherwise and the justice decided to enjoin the defendant. This decision apparently means that Americans who properly copyright songs in England are entitled to protection in Canada. This is as it should be, as publishers have suffered greatly in the past from the pirates across the border.

MR. DAY'S CARICATURES.

THE MINION this week presents the first of a series of caricatures of prominent vaudeville stars, by George W. Day, "the comedian who draws." Mr. Day's artistic talent is fully as great as his ability for entertaining an audience. He developed this gift during a two years' course at the Art Students' League, and has made a specialty of drawing likenesses of persons so accurate that they may be recognized almost as easily as a good photograph. The quality of his work may be judged from the caricature of Ezra Kendall, which is the first of the series.

MORRIS'S NEW SCHEME.

William Morris has a plan which will save managers and performers a lot of trouble. He intends to make a list of performers, with their billing matter, scene and property plots, so that he can supply these details to managers at short notice, and performers booked through him will simply have to send photographs. He is also getting up an album of performers' pictures, so that a manager can tell at a glance what the player he is engaging looks like. These innovations ought to simplify matters very much.

HOEY'S COMPANY CLOSES.

James F. Hoey's Twentieth Century Comedians came into town on Sunday, after a somewhat tempestuous season. The last three nights of the season were played in Syracuse on the cooperative plan, and the receipts were used to pay board bills and buy railroad fares to Fourteenth Street. The members of the company will probably play dates for the remainder of the season.

ROSS OUT AND IN.

Charles J. Ross, who has been a member of Weber and Fields' stock company since its organization, had a slight disagreement with the management on Friday evening and retired from the company. The trouble was smoothed over yesterday, and Mr. Ross is once more a member of the "happy family" who entertain every evening at the cozy music hall.

KENDALL VS. WEST.

Arguments in the suit of Ezra Kendall against W. H. West were heard in Chicago on Oct. 14 by Judge Tuttle. The Judge directed that the defendant enter his plea within ten days from the first argument. The suit is for \$10,000 for alleged breach of contract.

MAY VOKES IN VAUDEVILLE.

May Vokes, the original Tilly in My Friend from India, will make her debut in vaudeville shortly in A Lucky Girl, a sketch by Horace McVicker. She will be assisted by Percy Plunkett and Guy Bates Post.

VAUDEVILLE JOTTINGS.

Maudie Courtney kept faith with the management of the Grand Opera House in Philadelphia last week, although she had to jump from Nashville to Philadelphia, and then from the Quaker City to Chicago. These little trips cost her \$50 for railroad fares in one week. She was originally engaged for four weeks.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

LOOK!

LOOK!

LOOK!

Turner's Pickaninnies and Pauline Moran

Direct from the Folies Bergere, Paris.

FUNNIEST PICKANINNY ACT EVER PUT BEFORE THE PUBLIC. ONE BIG LAUGH FROM START TO FINISH.

Address FRANK TURNER, Week Oct. 23, Grand Opera House, Philadelphia, Pa

"Its value is unquestionable."—N. Y. Sun.

MR. AND MRS.

Perkins Fisher

IN THEIR QUIANT CHARACTER OFFERING

THE HALF WAY HOUSE.

THE ONLY NOVELTY IN PHILADELPHIA LAST WEEK.

"One of the best little plays seen in vaudeville for some time is The Half-Way House, which is delightfully interpreted by Mr. and Mrs. Perkins D. Fisher. It is the simple story of an old tavern keeper, who for a short time, entertains an actress; but the dialogue is bright and entertaining, and the singing of Mr. and Mrs. Fisher is above the average, while Mr. Fisher's impersonation of the good-hearted old countryman is artistic in its quaintness and fidelity to nature."—Philadelphia Bulletin

"The Half-Way House, Mr. and Mrs. Perkins Fisher's quaint sketch, scored effectively. The piece deals with the arrival of an actress at an old country inn, where she is to meet a theatrical manager, and introduces Mrs. Fisher as the former character and Mr. Fisher as Silas Oiler, of the Half-Way House. A great deal of quaint humor is worked into the dialogue, and the vocal efforts of the artists came in for well-merited applause."—Philadelphia Record

"The Half-Way House deserves to take rank with the best headline acts now before the public."—N. Y. Mirror, Oct. 21.

"Miss Dressler was recalled several times. Another top-liner was the playette, Half-Way House, presented by Mr. and Mrs. Perkins Fisher. It is an excellent character sketch, bringing together a New York actress and a very ingenious country hotel keeper, who claims that he was once a minstrel. There is plenty of comedy in the playette, and a very affecting tableau is furnished by the introduction of subdued light effects toward the conclusion. It was greatly appreciated by the audience."—Philadelphia Press

"A novelty was The Half-way House, a sketch that depended wholly upon its dialogue, which was very good and delivered understandingly by Mr. and Mrs. Perkins D. Fisher."—Philadelphia Item

"The Half-Way House, presented by Mr. and Mrs. Perkins Fisher, is an excellent character sketch. There is plenty of comedy, a very affecting tableau at the end, and remarkably well acted."—Philadelphia Call

Weeks Nov. 13th, Dec. 11th and 18th Open.

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First-class Agents only



Two men who are original.

HOWE AND SCOTT

The two real Jews

Who Did a Hebrew Act Three Seasons Ago.

CRITICISMS BY THE PRESS:

Washington Post, Aug. 22, 1898.

Howe and Scott, while imitating Dave Warfield, do one of the best Hebrew character turns seen here, introducing some really humorous parodies and winding up with an old cliche walk that is fairly convulsing. They were rewarded with several warm hands.

Philadelphia Item, Sept. 19, 1898.

Howe and Scott gave the best Yiddish dialect turn we

have seen as yet. Their portrayals are good, their songs witty and their cake walk is irresistibly comic.

Pawtucket Times, Dec. 11, 1898.

Howe and Scott do some good character acting, and their singing and dancing are very funny.

N. Y. Clipper, Oct. 21, 1898.

Howe and Scott were big favorites in their Hebrew portrayals.

Just completed the Proctor Circuit and a Big Hit. We are at liberty to accept good engagements for next season. Both play parts. Address all Agents, or 240 East 86th St., N. Y. City.

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BILLIE and WILLIE FARRELL

Imitated by All Nationalities.

Sailed for London, Eng., Oct. 21. Specially engaged to play King and Queen in Mr. John Hart's Pantomimes.

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"The American Humorist."

An emphatic success in all the best houses in the country, from New York to San Francisco. Not a week lost since August, 1898. Booked solid to March, 1900.

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DAY

"George W. Day has returned to Providence. His new songs were all warmly received, while the bright points of his new monologue hit the mark every time. His success was emphatic."—Providence News

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THE YOUNG AMERICAN VIOLINIST.

Debut in Vaudeville: Oct. 22, Orpheum, San Francisco.

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THE CORNET DUETTISTS

Emphatic Success at the Spokane, Wash., Exposition, Oct. 3 to 17.

READ THE FOLLOWING:

To MISS McNEIL and PROF. KNOLL: Now that the close of the season has been reached, and after an uninterrupted engagement covering sixteen weeks you are about to sever your connection with our company, permit us to convey to you this expression of our sincere appreciation of your very excellent work. In all the cities in which we have exhibited during the season, your performances have never failed to excite the most flattering notice and have proven one of the most attractive and meritorious features of our entertainments. We feel that we would not be doing justice either to you or ourselves if we failed to express to you both our appreciation of the manner in which you have at all times labored to our interest. Our business relations have been of the most pleasant character, and in parting at the close of the season to the success of which you have contributed not a little, we wish you both abundant success and a most hearty Godspeed. Very sincerely, THE EXPOSITION CIRCUS CO.

OFFERS INVITED FOR THE PRESENT SEASON.

Per. ad., ERIC, PA.

An Act That Pleases All.

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The writers of the greatest song hit of the day, "BECAUSE," introducing only Horwitz & Bowers' reigning song hits, "Always," "Sweet, Sweet Love," "You Ain't Changed a Bit From What You Used To Be," and "Because."

Read what Mr. Mordock, of the Masonic Roof Garden, says: "MR. BEN HARRIS, Dear Sir:—I consider Mr. Frederick V. Bowers the best and newest singing act I have ever played.—J. J. MORDOCK, Mgr. Masonic Temple Theatre, Chicago, Ill.

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Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Financial Question," for Miss Beatrice Mordock; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Lively Boy," for Martinetti and Sutherland; "A Case of Champagne," for Mr. and Mrs. Franklin Wallace; also sketches, monologues and famous parodies for Willis and Lovett, Carr and Jordan, Ray L. Boyce, Julian Rose, DeLaven and Kane, Jesse Conthout, Mrs. Mark Murphy, Harvey Sisters, Giguere and Boyer, and many of the best headliners. For terms regarding sketches, monologues, parodies, etc., address CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

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"The most intelligent and also the most amusing parodist now in vaudeville."—N. Y. World. "Dandy's songs and parodies are always comic, and his 'turn' is one of the really artistic matters of the present-day varieties."—Philadelphia Item. "Dandy's Parodies make a hit on Fourteenth St."—Child. "Dandy is more successful than ever."—N. Y. Dramatic Mirror.

Address all Agents.

Nothing open until March, 1900.

Permanent address, TREMONT N. Y. City.

on the Keith-Castle-Hopkins circuit, but her success was so great that she was re-engaged for six weeks longer. Her Eastern tour has been set forward in order to allow her to fill her Western dates.

Francis Hastings gets from four to six encores when he sings "Who Dat Sar Chicken in Dis Crowd?"

Mr. and Mrs. Mark Murphy are making a big hit on the Keith circuit in their new sketch. They are in Philadelphia this week.

The Musical Johnsons joined the Joseph Hart Vaudeville co. in St. Louis yesterday for the balance of the season.

Hugh Chivers, who was engaged for the new review at Koster and Bial's, has resigned.

One of the prettiest comic ballads of the season is "Ma Lady La," by Edwin C. Brill and Charles W. Doty.

Herbert and Willing, a blackface comedy and dancing team, will make their first New York appearance at Koster and Bial's Oct. 30. They are well thought of in the West, where they have been playing dates for some time.

Kitty Gilmore-Gardner will open in a single specialty at Tony Pastor's on Nov. 20.

Lucie Verrier scored a hit at Keith's Philadelphia house last week, with her instrumental art. Though she came over here unheralded, she has been quite successful.

Wilson and Clayton are making a hit on the Castle circuit.

Bill Dillon, with the Maude Hillman co., is making a hit with "Home was Never Like This" and "The Grippe Gripman's Grip."

The Solihos and their pickaninny ponies were the headliners at the Dewey Theatre, Camden, N. J., last week, and took five curtain calls at every performance. Their bookings are excellent, and they will remain in vaudeville for the season.

Maude Caswell is making a big hit with Clark Brothers' Royal Burlesquers. She is receiving many complimentary notices from the critics.

J. J. Murdock is still industriously booming "The Girl With the Auburn Hair." She will be seen in the East shortly.

Forrester and Floyd are preparing a new sketch, called "A Custer's Courtship," which they will present later in the season. They are well booked for the remainder of the season.

Georgia Gardner has completely recovered her health and opened her season at Proctor's Theatre yesterday. She has several new comediettas, including one called "Mr. and Mrs. Brooks, of Brooklyn."

Ray Bailey, of Genaro and Bailey, is singing an extra verse, written by George Evans, to "I'd Leave My Happy Home for You," with great success. She was one of the first to introduce this song, and made a hit with it from the start.

Almea, the dancer, made such a hit at the Lyceum Theatre in Denver that the management retained her for another week. This has been the case everywhere she has played since she has put on her new act. Her pet dog, "Beauty," died last week.

John T. Tierney has joined Hopkins' Transoceanic Star Specialty co. for the balance of the season.

One of the greatest illustrated song successes of the season is "Norton and Casey," "Where Is My Boy To-Night?" as given by the Garry Vaudeville combination, now traveling through the South.

Mr. and Mrs. Frank Leary are presenting a sketch, called "The Belle of Jaytown," judging from their letterhead the act is on the order of "Sis Hopkins."

Mines and Remington have received a flattering offer from England, and if they can make satisfactory arrangements, will try a go in one of the London halls next spring. They are booked up to March, 1900.

Bernstein, Shapiro, and Von Tilzer purchased from the late Gus L. Davis the last song he wrote. The title is "Because I Loved Her, Too."

James McDuff has left Natural Gas and opened on the Castle circuit Oct. 23.

Plans for the new Schley Theatre, in West Thirty-fourth Street, to be erected by Timothy D. Sullivan and George Kraus, were filed last week with the Building Department. The house will be ready for opening in the early spring.

Les Belles Zouaves, a co. of sixteen pretty girls, who do a drilling act something like that of the Streeter Zouaves, have been secured by F. F. Proctor, and will make their debut at his Twenty-third Street house next Monday.

A. H. Knoll and Marie McNeill are making a hit with their cornet solos and duets at the Exposition in Spokane, Wash.

Mindel Dreyfuss, a sourette who is popular in San Francisco, has gone to Honolulu to fill a four weeks' engagement at the Orpheum.

O'Connell and Mack are meeting with success in their new act, Irish Aristocracy. They played Proctor's week of Oct. 2 and the Palace Oct. 9. Last week they were at Keith's Boston and this week they are at Keith's Union Square, with the Grand Opera House, Philadelphia, and the Leland, Albany, N. Y., to follow.

Seymour Howe and Emilie Edwards repeated the success they made at the Proctor houses recently last week at Richmond, Va.

Frank Latona recently made a big hit at Derby Castle, Isle of Man.

Marie Lloyd is singing a new song, called "I've Never Lost My Last Train Yet," written by George Rolitt.

John Lawson has produced a new sketch in England, called "Jew or Gentle," which is said to be very strong. During the action of the piece he is called upon to wrestle with a ferocious bear, which he overcomes after a terrible struggle.

Maddeline Burdette's singing of "Always" with the Two Jolly Boppers co. is one of the principal features of that comedy. She is making a great hit on the Southern circuit.

Maryland and Katherine Tyson will be seen at Tony Pastor's on Nov. 13, and will play the Proctor and Keith circuits early in the new year.

Marguerite Fish and Charles Warren will be seen shortly at Koster and Bial's. It is several years since they have played in America. They have also signed for six months in Australia, and have booked time in London several years ahead.

Hugh Stanton and Florence Modena met with great success during their recent engagement at Keith's, Boston, in "For Reform."

La Fatalla will present her "Lotus Dance" at Koster and Bial's on Oct. 30. She was last seen here at Keith's.

Sam Bernard led the orchestra during one of the numbers at the concert at the New York on Sunday evening, and scored a decided hit by exaggerating the mannerisms of the average conductor.

Blockson and Burns open on the Shea circuit at Buffalo next week, with the Keith and Kold and Castle circuits, Columbia, St. Louis, Harlem Music Hall, Koster and Bial's, and the Grand Opera House, Pittsburgh, to follow. They have just finished a pleasant and profitable Southern tour.

Gus Weinberg, the well-known St. Louis comedian, will soon appear in a novel vaudeville sketch, written especially for him. He has secured dates in several leading vaudeville theatres.

Harding and Ah Sid called to-day (Tuesday) for England, where they will appear in the music halls.

A dispatch in a New York paper yesterday stated that the Tuxedo Club Burlesque co. has been stranded in Altoona, Pa., since Friday last.

The Delville Brothers are suing the managers of the Eldorado, Montreal, for alleged breach of contract. The case engaged the attention of the court for almost an entire week.

On account of the illness of Walter Jones he and Norma Whalley are not heading the bill at Proctor's this week. John C. Rice and Sallie Cohen are excellent substitutes.

Edward C. Miner is said to have practically secured possession of the property in the rear of Hammerstein's Victoria, on which George Jansen was to have built a theatre. Mr. Miner will erect a house on the land, to be devoted to vaudeville and burlesque.

Frank Whitman is in his seventh successful month with The Man in the Moon co. at the New York Theatre.

Anna Wilks has just closed a tour of the Moore and Shea circuits, on which she made big hits.

J. C. Matthews and F. E. Thompson have joined Shepard's Minstrels, now touring the West. They are holding the principal ends, and doing their knockabout specialty in the olio.

Edith Hay is singing "In Dear Old London" with great success.

Zelma Rawlston, who has had an uphill fight in London, but has made a hit in spite of it, will remain in England for several months to fill pantomime engagements.

The Chicagoans were unable to leave for America as early as they expected, the steamer by which they were going, the "Aurora," having been commissioned by the Government to convey troops to South Africa. The Chicagoans, however, by the "Lucania," and were due in New York Oct. 22. As they were billed to open at Koster and Bial's last evening they did not

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

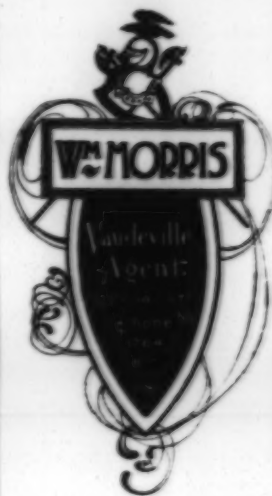
Joseph Newman Original Song Humorist . . .

KEITH'S THEATRE, - NEW YORK, - WEEK OF OCT. 23.

Just finishing a successful engagement on the Keith Circuit, singing his own humorous songs: "These Medals on My Breast," "My Girl Is a Different Kind," "Take Something For That," "But I Can Love You," "Papa's Lullaby," etc.

Boston, Providence ("He has a pleasing personality." "His songs are decidedly original and really humorous." "He was a refreshing addition to the program." "In songs of his own writing, pleased greatly." "One of the hits of the bill.") and Philadelphia Papers say:

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PROCTOR'S THEATRE, 234 STREET, ORIGINAL ORIGINATOR OF THE PALACE, High-class novelties all the time, noon to 11 P. M.

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AUGUST 31, 1900. We beg to state that Miss Murtha Porteous Falk is one of the most clever women in her line in the profession. She made her debut in vaudeville at our house and we have also booked her in a number of other places, and she has at all times given the greatest satisfaction. She is a woman with a great deal of experience in stage work, sings well and looks beautiful. Her wardrobe cannot be excelled. We are more than pleased to recommend her to any one who may be able to use her services. Yours very truly, HURTH & SEAMON.

Address 307 W. 48th Street.

HARRY THOMSON ESMANN

The man they all cry, because he has always something new and original, and up to the times. AT LIBERTY for the weeks of Nov. 6th and 13th. Address 30 Palm St., Borough of Brooklyn.

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Generally have one or two on hand. L. M. Mirror office.

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by Verner. Professional copy FREE. Beautiful Waltz Song. M. WOLFFER. 75 State Street, Chicago.

have much time to complete preparations for their new act, The Alpine Monarchs, which they produce for the first time in America.

Nellie Burt has been engaged to play the sourette part, and to do her specialty with Weber and Fields' Hurly Burly co. for the season. She left New York on Friday last to join the co. in Cleveland, O.

Manager J. J. Rosenthal, of the Omaha Orpheum, entertained Colonel W. F. Cody one night last week.

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WEBER & FIELDS,

4th Consecutive Week.

IMMENSE HIT

in her imitations of SOUSA.

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Leslie Palmer and The Bigelow Twins

in JANE MARLIN'S latest success,

"A BRACE OF WOODCOCK"

scored the hit at Poli's Theatre, New Haven, week Oct. 16th. Not booked as a headliner but made a feature after first performance. Address All Agents.

Rose Melville "SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy.

SIS HOPKINS.

ALAN DALK, New York Journal, March 8, 1899. "When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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Produced their new act, entitled

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By GEO. TOTTEN SMITH.

With NIMMER AND VAN'S BOHEMIAN BURLESQUES for the first time at Providence, R. I. It is a success from start to finish and will prove to be one of the laughing hits of the season.

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In a Comedietta by RICHARD CARLE, MRS. BRUNO'S BURCLAR

Extremely Successful!

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EDWARD ESMONDE

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ORIGINATORS OF THE GROTESQUE CAKE-WALK DANCE,

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Hyde & Behman's, Brooklyn, this week.

BERT HOWARD AND LEONA BLAND

The Best of All Comedy Piano Acts.

PARISIAN WIDOWS CO.

New York City, this week.

Address Mirror office.

ARTIE

HALL

What Sam Bernard asked me Sunday night at the New York:

"I know dot my conversashuning is beyondt considering, vat I say it matters nit, but a ker-vestion 'Ulius unt me vould like you to anzer, iss: Miss Hall, are you a real knicker?"

Blockson and Burns

Premier Black Face Eccentrics.

When the audience discovered him they applauded enthusiastically, and "Buffalo Bill" was forced to bow his thanks. The Orpheum, under Mr. Rosenbach's direction, is doing a S. R. O. business almost every night.

John T. Hanson and Maybel Drew have closed with Wine, Woman and Song, and will play dates. They are at Tony Pastor's this week.

The death of Imogene Comer was reported yesterday. The rumor could not be confirmed.

These Heavenly Twins, a vaudeville co., came to grief recently at Johnstown, Pa.

VAUDEVILLE PERFORMERS' DATES.

Allman, Dan—Keith's, Phila., 23-28, Keith's, N. Y., 30-Nov. 4.
Adelman, Joe—Olympic, Chicago, 23-28.
Alburtus and Bartram—Blumensaal, Munchen, Germany, 1-28.
ALBURN, CHAS. T.—St. Louis, 16-28.
Akers, The—Keith's, Boston, 23-28.
ATCHISON—K. Y. M. G.—Oxford Music Hall, London, England, indefinite.
Bogart and O'Brien—R. A. N. Y., 23-28.
Bijou, Wash., 30-Nov. 4.
Bonita, Mlle.—Palace, N. Y., 23-28.
Burkhardt, Lillian—Orpheum, Omaha, 23-28, Orpheum, Kansas City, 30-Nov. 4.
Burr, Mr. and Mrs. Jimmie—Olympic, Chicago, 23-28.
Blockman and Burns—G. O. H., Pittsburg, 23-28.
Shea's, Buffalo, 30-Nov. 4.
Barton, H. A.—Keith's, Boston, 23-28.
Bingham, Kitty—Palace, N. Y., 23-28.
Bingham, Jas. W.—G. O. H., Syracuse, 23-28.
Butler, Etta—K. and B. N. Y., 23-28.
Barrett and Learned—Brooklyn Music Hall, 23-28.
Brooks Bros.—Brooklyn, 23-28, Olympic, Marien, 30-Nov. 4.
Barrett, The—Park, Worcester, 23-28.
Burto—Howard, Boston, 23-28.
Brannan and Collins—Proctor's, N. Y., 23-28.
Bon Tun Trio—Proctor's, N. Y., 23-28.
Burnham, Sophie—New Grand, Wash., 23-28.
Byras, F. D.—Howard, Boston, 23-28.
Bush, Frank—Keith's, Boston, 23-28.
Byras, F. D.—Howard, Boston, 23-28.
Hatchler Sisters—G. O. H., Phila., 23-28.
Hatchler, Al—Imperial, St. Louis, 23-28.
Brandon, Mae Helena—Chicago O. H., 23-28.
Bloom and Cooper—K. and B. N. Y., 23-28.
Bedini and Arthur—K. and B. N. Y., 23-28.
Cardovale Troupe—Chicago O. H., 23-28.
Cressey and Dayne—Palace, N. Y., 23-28.
Ching Ling Foo—Keith's, N. Y., Aug. 14-Oct. 28.
Clemens and McCleod—Grand Central, Sept. 25-Oct. 28.
Crane Brothers—Proctor's, N. Y., 23-28.
Calcedo—Bijou, Wash., 23-28.
Courtney, Maud—G. O. H., Chicago, 23-28.
Cushman, Hildebrand—Keith's, N. Y., 23-28.
Caron and Herbert—Proctor's, N. Y., 23-28.
Cohana, Four—Chicago Haymarket, 23-28.
Camp, John E.—Chicago Haymarket, 23-28.
Clarke and Lewis—G. O. H., Phila., 23-28.
Canfield and Carleton—Hopkins, Chicago, 23-28.
Cronin, Tim—Proctor's, N. Y., 23-28.
Conway and Staats—Wilmington, Del., 23-28.
Cragg Family—K. and B. N. Y., 23-28.
Carmen and Arthur—Proctor's, N. Y., 23-28.
Carroll and Crawford—Novelty, Brooklyn, 23-28.
Ceballos Children—Keith's, Phila., 23-28.
Cooley and Huested—G. O. H., Syracuse, 23-28.
Candace, J. A.—Imperial, St. Louis, 23-28.
Claytons—Olympic, Chicago, 23-28.
Craig, Mabel—Olympic, Chicago, 23-28.
Dressler, Marie—Palace, N. Y., 23-28.
Drew, Mr. and Mrs. Sidney—Music Hall, Bklyn, 23-28.
De Haven and B. N. Y., 23-28.
Dillon Bros.—H. and B. Bklyn, 23-28.
Dunbar Sisters—Bijou, Wash., 23-28.
De Courcy Bros.—Howard, Boston, 23-28.
Deaves, The—Keith's, Boston, 23-28.
Davis, Perry—Olympic, Chicago, 23-28.
Diana—Chicago Haymarket, 23-28.
Der Vallo, Leo—Keith's, N. Y., 23-28.
Downs, T. Nelson—Rochester, 1-28.
Dean and Parks—Haymarket, Chicago, 23-28.
Duffy, Sawville and Duffy—Palace, N. Y., 23-28.
Downs, T. Nelson—Rochester, 1-28.
D'Arville, Camille—H. and B. Bklyn, 23-28.
Daddy, Jess—Proctor's, N. Y., 23-28, Palace, N. Y., 30-Nov. 4.
Eckert and Berg—Gilmore, Springfield, 23-28.
ELANOR SISTERS—Bijou, Richmond, 23-28.
Edridge, Edith—Keith's, Phila., 23-28.
Eccalmis, The—Music Hall, Bklyn, 23-28.
Elliott and Alene—Howard, Boston, 23-28.
Evans, Lizzie—Palace, N. Y., 30-Nov. 4.
Evans, Geo.—Imperial, St. Louis, 23-28.
Ellen and Emma—Palace, N. Y., 23-28.
Favor and Sinclair—Leland, Albany, 23-28.
Foster and Williams—Chicago O. H., 23-28.
Fisher, Perkins D. and Co.—G. O. H., Phila., 16-21.
Freese Bros.—Chicago O. H., 23-28.
Flynn, Joe—Novelty, Bklyn, 23-28.
Fletcher and Neville—Bijou, Wash., 23-28.
Flatow and Dunn—Proctor's, N. Y., 23-28.
Palardo—Proctor's, N. Y., 23-28.
Forrester and Floyd—Cook O. H., Rochester, 23-28.
Fogarty and La Vigne—Palace, N. Y., 23-28.
Ford and Francis—Novelty, Bklyn, 23-28.
Fitzgerald—Music Hall, Bklyn, 23-28.
Francoli and Lewis—Park, Worcester, 23-28.
French, Henri—Columbia, St. Louis, 23-28.
Fields, Bobby—Columbia, St. Louis, 23-28.
Fleurette and Gardner—Columbia, St. Louis, 23-28.
Fielding—G. O. H., Phila., 23-28.
Green, George—Friend—Palace, N. Y., 23-28, Bijou, Wash., 30-Nov. 4.
Goetz, Joe—Keith's, Boston, 23-28.
Gengere and Bailey—H. and B. Bklyn, 23-28.
Gaylor and—Keith's, N. Y., 23-28, Keith's, Phila., 30-Nov. 4.
Gautier, Emil—Keith's, Phila., 23-28.
Garrisons, The—England—Indefinite.
Geyer Quartet—Keith's, Boston, 23-28.
Giles, The—Proctor's, N. Y., 23-28.
Glenroy, Jas. R.—Olympic, Chicago, 23-28.
Gavin and Platt—Gilmore, Mass., 23-28.
Gardner, Georgia and Co.—Proctor's, N. Y., 23-28, G. O. H., Phila., 30-Nov. 4.
Gruet, Boers and Gruet—G. O. H., Phila., 23-28.
Gilbert Sisters—Chicago O. H., 23-28.
Glenroy, Jas. R.—Olympic, Chicago, 23-28.
Gaylor, Bobby, K. and B. N. Y., 23-28.
Hanson and Drew—Proctor's, N. Y., 23-28.
Hanson and Nelson—Imperial, St. Louis, 23-Nov. 4.
Haynes, Gertrude—Minneapolis, Minn., 23-28.
Hermann, Madame Adelaide—K. and B. N. Y., 23-28.
Harvey, Josephine—H. and B. Bklyn, N. Y., 23-28.
Hart and De Mar—Columbia, St. Louis, 23-28.
Harpers, The—Gilmore, Springfield, 23-28.
Howe, Wall and Walter—Park, Worcester, 23-28.
Helton, The—G. O. H., Syracuse, 23-28.
Hawes Trio—Chicago O. H., 23-28.
Hines and Remington—Keith's, Providence, 23-28.
Healy, John—Proctor's, N. Y., 23-28.
Harrigan, Edw.—G. O. H., Phila., 23-28.
Hawkins, Lew—G. O. H., Syracuse, 23-28.
Howe and Scott—Music Hall, Bklyn, 23-28.
Heffron, Tom—Manchester, N. H., 23-Nov. 4.
Haines and Pettinell—Park, Worcester, 23-28.
Irene, Mlle.—New Grand, Wash., 23-28.
Johnstones, The—Columbia, St. Louis, 23-28.
Jennings and Alto—Howard, Boston, 23-28.
Kleis, Bros.—New Grand, Wash., 23-28.
Kendall, Ezra—Hopkins, Chicago, 23-28.
King and Gray—H. and B. Bklyn, 23-28.
Kennedy, Frank—Park, Worcester, Mass., 23-28.
Kelly and Violette—Bijou, Wash., 23-28.
Lacy, Harry—Keith's, Boston, 23-28.
Latell, Edwin—Keith's, Phila., 23-28.
Laudie—Keith's, N. Y., 23-28.
La Mutha, The—Novelty, Brooklyn, 23-28.
Lang, E. R.—Proctor's, N. Y., 23-28.
Lester and Jernan—Gilmore, Springfield, 23-28.
Levy, Ethel—Chicago Haymarket, 23-28.
Laredo and Blake—Chicago Haymarket, 23-28.
La Vella, The—Palace, N. Y., 23-28.
Lafayette—K. and B. N. Y., 23-28.
Laur, Ed—New Grand, Wash., 23-28.
Lamb, Bessie—Howard, Boston, 23-28.
Lund, Baby—Imperial, St. Louis, 23-28.
La Della, The—Olympic, Chicago, 23-28.
Leeds and Farnfield—Olympic, Chicago, 23-28.
La Sipple—K. and B. N. Y., 23-28.
Matthews and Harris—Proctor's, N. Y., 23-28.
Maguire, Nellie—G. O. H., Phila., 23-28.
Morris, Joe—Chicago O. H., 23-28.
MURPHY, MR. AND MRS. MARK—Keith's, Phila., 23-28.
Moultre Sisters—Keith's, N. Y., 23-28.
Mitchell, Kitty—Palace, N. Y., 23-28.
Meredith, Naud—Music Hall, Brooklyn, 23-28.
Murray, Elizabeth—Columbia, St. Louis, 23-28.
Mayo and Mayne—G. O. H., Phila., 23-28.
Mack, Tom—New Grand, Wash., 23-28.
McWade, Ada—Somers—Grand, Wash., 23-28.
Meeker-Baker Trio—Howard, Boston, 23-28.
Melville and Mason—G. O. H., Syracuse, 23-28.
Metropolitan Trio—Keith's, Boston, 23-28.
Muhndark Araba—G. O. H., Syracuse, 23-28.
Macks and Mara—Chicago O. H., 23-28.
McDuff, James—Chicago O. H., 23-28.
Manley and Rose—Chicago O. H., 23-28.
Mortons, The—Olympic, Chicago, 23-28.
Milford, Jessie—Olympic, Chicago, 23-28.
Merkle Sisters—Chicago, Haymarket, 23-28.
McAvey, James—Chicago O. H., 23-28.
Murray and Murray—Chicago, 23-28.
Macvane and Banks—G. O. H., Phila., 23-28.
Marshall, Edna Bassett—Park, Worcester, 23-28.
Metzger Duo—Park, Worcester, 23-28.
Moore, Raymond—Gilmore, Springfield, 23-28.
Morie—Keith's, Phila., 23-28.
Montague and West—Orpheum, Kansas City, 23-28, Orpheum, Omaha, 30-Nov. 4.
Melville and Stetson—Keith's, N. Y., 23-28.
Mardo—Bijou, Wash., 23-28.
McDONALD AND MACK—Novelty, Brooklyn, 23-28.
McCarthy's, The—Chicago O. H., 23-28.
Mansfield, Gertrude—Toronto, 23-28.
Mullaly Sisters—Keith's, Phila., 23-28.

MITCHELL, NASON—Columbia, N. Y., 23-28.
Marshall Quintette—Keith's, Phila., 23-28.
Murray Bros.—Palace, N. Y., 23-28.
Morris, Felix—Chicago O. H., 23-28.
Nobles—Grand, Wash., 23-28.
Noble, Fred—Shea's, Toronto, 23-28.
Newman, Joseph—Keith's, N. Y., 23-28.
Newhouse and Woodworth—Palace, N. Y., 23-28.
Newcomb, Geo.—G. O. H., Phila., 23-28.
Neville, Geo. and Co.—G. O. H., Phila., 23-28.
Newsboys' Quintette—G. O. H., Syracuse, 23-28.
Nello—Olympic, Chicago, 23-28.
New and Secret—Chicago, 23-28.
O'Leary, Four—Park, Worcester, 23-28.
OKADE'S JAPANESE—G. O. H., Phila., 23-28.
OSWAL, ADELE PURVIS—Shea's, Buffalo, 23-28.
O'Connell and Mack—Keith's, N. Y., 23-28.
Orpheum Quartette—Olympic, Chicago, 23-28.
Partello, The—Wilkes-Barre, Pa., 23-28.
Palmer, Minnie—Olympic, Chicago, 23-28.
Papineau—Shea's, Toronto, 23-28.
Peak and Keller—Keith's, N. Y., 23-28.
Polk and Kollins—K. and B. N. Y., 9-28.
Quigley Bros.—Novelty, Brooklyn, 23-28.
Rice, Mr. and Mrs. Edwin M.—Keith's, Boston, 16-28.
Raymond and Clark—Keith's, Boston, 23-28.
Reed Birds—Palace, N. Y., 23-28.
Rice and Cohen—Proctor's, N. Y., 23-28.
Rosenow, Midway—Chicago, Haymarket, 23-28.
Ramsay and Arno—Chicago, Haymarket, 23-28.
Rice and Elmer—Proctor's, N. Y., 23-28.
Routt, Cora—Proctor's, N. Y., 23-28.
Rado and Bertina—Keith's, N. Y., 23-28.
Rackett Bros.—G. O. H., Pittsburg, 23-28.
Raymond Trio—Music Hall, Brooklyn, 23-28.
Remone, John W.—H. and B. Brooklyn, 23-28.
Raymond, West and Little Sunshine—Park, Worcester, 23-28.
Roebeids and Ott—Columbia, St. Louis, 23-28.
Reilly, Pat—Howard, Boston, 23-28.
Reeves, Eddie—Keith's, Boston, 23-28.
Reeves, Jennie—K. and B. N. Y., 23-28.
Stanley and Wilson—Park, Worcester, 23-28.
Simon and Wallace—Keith's, Phila., 23-28.
Smith and Cook—Howard, Boston, 23-28.
Scott, Carrie—K. and B. N. Y., 23-28.
Stetson, Jane—Proctor's, N. Y., 23-28.
Stetson and Gibbs—Keith's, Boston, 23-28.
Sa Vana, The—G. O. H., Phila., 23-28.
Stanton and Modina—Keith's, N. Y., 23-28.
Solaret—Keith's, Boston, 23-28.
Sweet, Chas. R.—Music Hall, Brooklyn, 23-28.
Solhies, The—G. O. H., Wash., 23-28.
Seymour and Dupree—Orpheum, Kansas City, 23-28.
Nov. 4.
Snyder and Buckley—Novelty, Brooklyn, 23-28.
Sennetts, Sir—H. and B. Brooklyn, 23-28.
Sennetts and Chappell—Columbia, St. Louis, 23-28.
Symonson, Francis—K. and B. N. Y., 23-28.
Simpson, Cheridab—G. O. H., Phila., 23-28.
Swan and O'Day—Bijou, Wash., 23-28.
Tobine, Norman—Shea's, Toronto, 23-28.
Trotter, Gilmore—Springfield, 23-28.
Thomas, Hilda—Chicago O. H., 23-28.
Tierney, John T.—G. O. H., St. Paul, Minn., 23-28.
Taylor Twin Sisters—Folies Bergere, Paris, France, Oct. 1 to Dec. 1.
Thornton, Horace—Proctor's, N. Y., 23-28.
Tupper—Proctor's, N. Y., 23-28.
Tanalsas, The—Novelty, Brooklyn, 23-28.
Tribunador Trio—H. and B. Brooklyn, 23-28.
Titenka—G. O. H., Phila., 23-28.
Turner's Pickaninies and Pauline Moran—G. O. H., Phila., 23-28.
Trois, Mlle.—Bijou, Wash., 23-28.
Tennis Trio—Olympic, Chicago, 23-28.
Van Alstede—Columbia, St. Louis, 23-28.
Vernona, The—Proctor's, N. Y., 23-28.
Valmore—Keith's, Phila., 23-28.
Verdier, Lucie—Keith's, Prov., 23-28, Keith's, Boston, 23-28.
Whitner Bros.—Keith's, Boston, 23-28, Keith's, Prov., 30-Nov. 4.
Whitman, Frank—N. Y. Theatre, N. Y. city—Indefinite.
Williams and Tucker—Shea's, Buffalo, 23-28.
Wood and Shepard—Winter Garden, Berlin, Germany, Sept. 25-Oct. 31.
Winstanley and Sullivan—Keith's, Phila., 23-28.
Watson, Hutchings and Edwards—Keith's, Boston, 23-28, Keith's, Prov., 30-Nov. 4.
Williams and Melburn—Boston, 23-28.
Willis and Thorne—Keith's, N. Y., 23-28, Keith's, Phila., 30-Nov. 4.
Whalen and Doyle—Keith's, N. Y., 23-28.
Wertz and Adair—Keith's, Phila., 23-28.
Wilbur, Carl—Shea's, Buffalo, 16-21, Shea's, Toronto, 23-28.
Ward and Curran—Bijou, Wash., 23-28.
Wartenberg Bros.—G. O. H., Pittsburg, 23-28.
Welbes, The—Wonderland, Wilmington, Del., 23-28.
Wilson and Levester—Keith's, Prov., 23-28, Keith's, Phila., 30-Nov. 4.
Wayne and Caldwell—Keith's, N. Y., 23-28.
Yorke and Adams—Chicago, Haymarket, 23-28.

OBITUARY.

F. C. Wells, a well-known character actor and in the old days a manager of prominence, died in this city Oct. 20, of chronic dysentery. Although only fifty years of age, Mr. Wells was reckoned an old-timer, since he was associated with many of the players of a former generation and was at one time manager for Edwin Booth. A few years ago he starred as Old Jed Prouty, in which character he had previously understudied Richard Golden. After the death of his wife, Jennie Wells, which occurred last June, Mr. Wells gradually declined in health, and it is supposed that his grief over his bereavement was largely the cause of his death. Mr. Wells appeared in public for the last time only two weeks ago, in The Dairy Farm, as Simon Krum, a part that he originated this season. The funeral services were held at the Chapel of the Heavenly Rest on Sunday. The remains were buried beside those of Mrs. Wells in St. Michael's Cemetery, Astoria, L. I.

Lester Sawyer Gurney, after a year's illness with a complication of Bright's disease and consumption, died at his home in this city on Sunday, Oct. 22. Mr. Gurney was the son of Brigadier-General Gurney, and was born in New York forty years ago. After graduating from the Columbia Law School he became a post office official, and subsequently was associated with the theatrical business as an advance agent. He married Helen Kamsome, the actress, who with one child survives him. Mr. Gurney was best known to the profession through his connection with the Actors' Fund, of which he was assistant secretary from 1887 to 1894. He was also secretary of the Actors' Order of Friendship and Master of Continental Lodge, No. 287, of Masons. Just prior to his last illness he was business manager of the Park Theatre, Brooklyn. The funeral services will be held this (Tuesday) morning at half-past ten o'clock at "The Little Church Around the Corner."

Henry Frohman, father of Daniel, Charles and Gustave Frohman, died at his home in this city on Oct. 18 of heart disease. He was born in 1827, near Darmstadt, Germany, and came to America when still a youth. After residing for many years in Ohio he came to New York about twenty years ago, engaging in the tobacco business. He had long been a familiar figure at the first nights in New York's theatres, and took a lively interest in the affairs of the stage. The three sons already mentioned and four daughters survive. Funeral services were held from his late residence on Oct. 20.

Edward Weeks, for twenty-two years connected with the theatres controlled by H. C. Miner, died of dropsy at his residence in this city on Oct. 19. He was fifty-three years of age, and during his connection with the theatrical business made hundreds of warm friends. The funeral service was conducted by Rev. Edwin Hunt and was attended by a number of clergymen, will soon be a member of that body. The interment took place on Saturday in Evergreens Cemetery.

Mrs. Alexander Murray (Isabella McDonald), mother of J. Duke Murray, died at her home in Chicago, Ill., on Oct. 16. She was born in Falkirk, Scotland, seventy-five years ago, and had been a resident of Chicago for fifty years. Interment was made in Graceland Cemetery, Chicago, on Oct. 18. A widower, a daughter and two sons survive.

Mrs. Katharine M. Dennis, of 515 Thirteenth Street, N. W., Washington, D. C., died October 13, 1899, at the age of sixty-five years. Though never a member of the profession, she had an unusually large number of friends within it who had enjoyed her hospitality and kindness of heart, and to whom this announcement will come with a painful shock.

Joseph Nestor, a well-known vaudeville performer, died at the Alexian Brothers' Hospital in Chicago on Oct. 20. He was found ill on the street by a police officer and was sent to the hospital, where he died three hours later. He played his last engagement at the Chicago Opera House. Charlotte Winnett mourns the loss of her father, who died at Bay City, Mich., Oct. 18, at the age of eighty years. Miss Winnett was playing in Jacob Litt's in Old Kentucky at Billings, Mont., when the news reached her.

W. E. Dougherty, a well-known newspaper man, father of Mrs. Stuart Robson (May Waldron), died suddenly in this city Oct. 20, of heart failure. He was fifty-seven years old.

Mrs. Lizzie Williams, known to many players as one of New York's most popular boarding-house keepers, died in this city on Oct. 18, of cerebral congestion.

Tony Pearl, a member of the team of Hiatt and Pearl, vaudeville comedians, died of consumption in this city on Oct. 22.

R. D. Schultz, manager of the Schultz Opera House, Zanesville, O., died on Oct. 14, of heart failure.

Isaac Lovett, father of Morris Lovett, treasurer of Waldmann's Opera House, Newark, N. J., died at his home in New York, Oct. 15.

Mrs. Romain-Walsh, mother of William J. Romain, died at Plainfield, N. J., on Oct. 13. She was widely known among professionals.

THE ELKS.

Meridian, Miss. Lodge, No. 515, was organized recently with about sixty chartered members. J. M. Buchanan was elected E. R.

Chester, Pa. Lodge, No. 488, has now a membership of 22. The lodge is only six months old and applications for membership are received at every session. The new building being erected for the lodge is partly finished.

Lodge No. 521 was installed at Columbus, Ind., Oct. 13.

Youngstown, O. Lodge, No. 55, contemplates the erection of a large hall.

MATTERS OF FACT.

The Alma Chester company is reported to have done a good business at Salem, Mass. During the engagement the men of the company were entertained at banquets by the Sheridan and Enterprise clubs, of which Irving J. White, Miss Chester's leading man, is a member. Mr. White's father paid the company a visit and presented a gold watch to his son.

W. J. Chappelle says that Howard's new operatic comedy, The Doctor's Warm Reception, is a success, as it is booking many return dates.

It is said that Edward M. Faver and Edith Sinclair have bought from Frank McKee My Innocent Boy, and will take it on the road.

Thurner and Gorman telegraph from Lincoln, Neb., that they have closed contracts with Williams and Musgrove by which Herrmann, the magician, and his company will make a tour of forty weeks, beginning at Honolulu on Oct. 20, visiting New Zealand, New South Wales, and thence going to England.

Charles Mortimer is said to have met with unusual success through Pennsylvania in repertoire, under Boyd Carroll's management.

James Kyrle MacCurdy, remembered for his work as leading man with Lillian Burkhardt last season, is scoring a success as the duke detective in A Guilty Mother. The Louisville press praised his work most highly.

Eveline Schille, with the Remember the Maine company, denies a report that she and George Deider were married in Cincinnati recently.

William T. Keogh's production, The Great Train Robbery, is playing to capacity in Connecticut. It is booked for the week of Nov. 4 at the Star Theatre, New York, and thereafter in Philadelphia, Baltimore, Pittsburgh, Chicago, and other large cities.

The Adams Brothers' New Idea Repertoire company is said to be successful this season.

Thall and Kennedy write that Yon Youson is doing a big business in the Northwest. They are negotiating for a play in which Beatrice Norman can be seen as a star.

Fanny McIntyre has just closed a five weeks' engagement with the Shubert Stock at Portland, Me., and is now at liberty for stock or with responsible combination.

The tour of Scrooges of Satan opened at Fall River Oct. 14. The company appeared at the Empire Theatre, Providence, last week, people being turned away at every performance. The Providence papers were unanimous in praise of the play. The company includes Charles Kent, Ross O'Neil, Frank Roberts,

Cecil Magnus, Basil West, George Morris, Frank Kelly, Robert Dudley, Edwin Holland, Harold Emerson, Emily Dodd, Marie Curtis, Anna Mortland, Katharine De Barry, and Margaret Hamilton. An electric ballet, headed by Jennie Frazer, is one of the features of the performance. The tour is under the personal direction of Arthur C. Alston.

A first-class repertoire company is wanted at Du Bois, Pa., for week of Nov. 13, by Manager A. F. Waj.

Edmund Elton is successfully playing Perry West in a Black Sheep, now being presented on the West coast.

Josh F. Ogden has assumed the management of the Woodstock (N. Y.) Opera House. Woodstock has a large theatrical element and attractions, of which but two and three only are played each week, have fared well. Thanksgiving and Christmas are open at this house.

Emma Italia, now a member of the Bennett McAlton company, is making a hit in the French role of Baronesse Von Rhineburg in Darkest Russia. Last week a handsome silver-mounted banjo was presented to her in compliment to her acting.

Nell McNeil has received high praise for his work in the leading comedy part in The Bride Elect.

A New York manager wants to lease or purchase a theatre in this city or any large city east of Chicago. He should be addressed "Theatre," care of this office.

November and December time is open at Milford, Mass., for representative attractions.

A. H. Knoll and Marie McNeil, the cornet duettists, who have just closed a tour over the Exposition circuit, invite offers for the rest of the season. Their permanent address is Erie, Pa.

The Western Fitz and Webster A. Breezy Time company opened at Corday's Theatre, Portland, Ore., on Oct. 15, to S. R. O.

A Man of Mystery opened at the Alhambra, Chicago, on Sunday, to the largest audience in four years, according to J. M. Ward.

James B. Mackie's Grimes' Cellar Door company, after playing the Crawford circuit six weeks profitably, will play the Black Hills country and return over the Northern Pacific.

Arthur Forrest has had a number of offers, but not having found any suitable opportunity, is disengaged for the season or short engagements.

William H. Sherwood has signed a five years' contract with Edwin Gordon Lawrence, by which he is to assume the management of Mr. Lawrence's present and future tours. The holiday weeks are open and can be secured by applying to Manager Sherwood.

Harry Dodd has been successful in directing the presentations of the Three Little Lambs and Kidnapped in New York as well as his own burlesque Robber Boy, which has scored a hit with one of the Hill's companies.

The King of the Opium Ring is proving one of the drawing cards of the season. The Blaney and Vance Amusement Co., owners of the play, warn managers and others against colorable imitations, or infringements of their rights.

Pearl Andrews has scored one of the hits at Weber and Fields' Music Hall, in her imitations of Sousa. She is now in the fourth week of her engagement.

Anna Eva Fay, "the mystic marvel," who heads her own company, opened in New York at Harry F. Jordan, has scored a hit with one of the Hill's companies.

George Welsh, who was with Lorraine Hollis in California, is requested to telegraph his address immediately to J. J. Spies, 119 West Fortieth Street.

Charles W. Swain, who will join De Wolf Hopper in London, will take Mr. Klein's place with that star.

Married.

BERGMAN—KRAMER.—Edward Bergman and Kate Kramer, at McGregor, Iowa.

BURTON—DICKENSON.—W. S. Burton and Lillian Dickenson, at Goldsboro, N. C., Oct. 19.

BOONE—GERNET.—Lewis M. Boone and Lillian Gernet, at Easton, Pa., Oct. 4.

GARDNER—SCHERMERHORN.—William J. Gardner and Oretta May Schermerhorn, at Auburn, Ind., Oct. 4.

HALLWRIGHT—BURNHAM.—Dr. Francis Hallwright and Lillian Burnham, in New York city, on Oct. 7.

HARRIS—SUTTON.—Al Harris and Lillian Sutton, at Butte, Mont., on Oct. 12.

HARRIS—WALLACK.—Henry R. Harris and Irene Wallack, in New York city, on Oct. 22.

HURST—FREDMORE.—Frank Hurst and Anna B. Fredmore, in St. Louis, Mo., on Oct. 13.

JAFFRAY—SHORTER.—Arthur Woodruff Jaffray and Laura D. Shorter (Laura Denio), in New York city, on Aug. 19.

MARTIN—OWEN.—David Martin and Percy Owen, at Seattle, Wash., Oct. 12.

MILES—LESLIE.—Thomas D. Miles and Marie Leslie, in Chicago, Ill., on Oct. 19.

STEVENS—HILL.—James C. Stevens and Edith Hill, at Huntington, Ind., Oct. 12.

THOMPSON—IRVING.—W. H. Thompson and Isabel Irving, at Jersey City, N. J., on Oct. 19.

WESLEY—RILEY.—Charles Wesley and Laura Riley, at Oskaloosa, Iowa, Oct. 12.

WILBUR—GERBER.—Charles Wilbur and Sophie Gerber, at Keene, N. H., on Oct. 8.

Died.

BRADY.—At Sewickley, Pa., on Oct. 10, James A. Brady.

BLACKBURN.—Edward C. Blackburn, at Haverhill, Mass., Oct. 7, of consumption, aged 30 years.

COTTON.—Robert F. Cotton, in London, England, on Sept. 27.

CRITES.—Mrs. Herbert Crites (Maggie Hart), in

stone Quartette, Canfield and Carleton, the Warthen Brothers, Dave Melzer, and Melville and Conner, the thorough club and the performance.

NEWARK, N. J.—The Merry Maidens opened to the night big 14. In the olio are made Flynn, McCole and Flynn, Revue Sisters, and William T. Mills. The Merry Maidens Seminary, with Nellie Hanley as the leading spirit, closes the performance. San Devers 25-28.—Items: Manager Clark has been elected to the vacant seat on the board of trustees of members of the profession.—The Royal Bar-
barys are playing to top notch business. The co. is a hit everywhere.

SCHANTON, PA.—Gaiety (Austin Walsh, manager): Harry W. Benson's Extravaganza co. 15-17, gave

Barques 12-14 cloned a word of good business. In the co. are Emerald Sisters, Fred Wyckoff, Fishes and Clark, Mitchell and Cain, Van and Nolliga, assisted by Bobby North, and Kessler and Carrick. Irwin's Barques followed 16-18 with a fair bill. Among the best in the large co. are Carver and Pollard, and W. C. Florida. A Hot Wave is a comical finale. Victoria Barques 19-21.—Comique (Thom as Barry, manager); Metropolitan Barques 16-21 furnished a lively bill. Among them are Weston and Thorne, De Witt and Tourgee, Haines Sisters, Brook Brothers, and Manning and Ducon. Fada and Follie 23-25. Little Egypt Barques 26-28.

CHARLES N. PHELPS.

BEVERLY H. N. Y.—Manager Shen had the pleasant of turning 'em away again 16-21. A good bill

every other respect, was packed throughout the war. Following articles appeared: Henry Lee, Beatrice M. Land, Gus Williams, William Windom, and the Bl...

day evening before an overflowing house, and secured such a success that the engagement is claimed to be a record breaker for the theatre, the house being

Dunn, The Guses, J. Allan Shaw, Rado and Hertroen
de Bierre, Falarido, The American Vitagraph and
Tony Pastor.

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CHAS. STRUM,
Mang. Watson Opera House, Lynn, Mass.

An Overwhelming Success!
PHILADELPHIA CAPTURED COMPLETELY.
All the Big Cities pay Spontaneous Tribute, and the Smaller Towns Capitulate Unconditionally!

The only complaint I have to make of your attraction is it makes my patrons laugh too much. You have done a splendid business and I will be pleased to play you a return engagement.
MANAGER TOOVEY,
Eden Theatre, Paterson, N. J.

"THE SPEEDIEST 'CRACKER-JACK' SHOW EVER BUILT."
BLONDELL AND FENNESSY'S
BIG MUSICAL COMEDY RIOT, FEATURING

THE BLONDELLS IN THE KATZENJAMMER KIDS

(BY PERMISSION N. Y. JOURNAL.)

Packed the Park Theatre, Philadelphia, at every performance last week, Matinees included, establishing "The Top Notch" Record of the house for Musical Farce Comedy.

The Entire Press Outspoken in its Praise.

You have another Hogan's Alley in The Katzenjammer Kids. It is with pleasure I recommend it to brother managers. As a money maker it has no equal. EUGENE WELLINGTON,
Rich's Dewey Theatre, Fall River, Mass.

The production partook of a National Event, inasmuch as the "Export Exposition" and "The Kids" shared Public Attention to an Equal Degree. Managers are demanding re-engagements everywhere after first performance. Booked to return to Manager Worrell's Popular Park Theatre (Feb. 19th, 1900, Washington's Birthday Week)
SPECIAL NOTE.—Manager Gilmore, of The Auditorium, was so favorably impressed with the performance that a Spring engagement will follow there, subsequent to the return at the Park.

All Communications to BLONDELL AND FENNESSY,
Sole Owners of The Katzenjammer Kids (Copyrighted). AS PER ROUTE.

Philadelphia Press Extracts:
"Another Hot Old Time success."—Phila. Record.
"The Katzenjammer Kids is to be set down as a farce that fulfills its mission in adding to the world's stock of innocent amusement."—Phila. Inquirer.
"The Katzenjammer Kids made a bit at the Park and was greeted with tumultuous applause."—Inquirer.
"The Katzenjammer Kids is a decided novelty, and keeps its auditors laughing continuously."—Ledger.
"The Katzenjammer Kids is a musical farce comedy built on the same lines as The Evil Eye and the antics of the kids kept the audience in a roar."—Time.
"The Katzenjammer Kids, a very mirthful performance."—Telegraph.

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MONTREAL,
WEEK
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BUSINESS IN CANADA IS O. K.
HENRY MYERS, Manager.

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WEEK
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NOW FOR THE NORTHWEST.

BEN HENDRICKS
in
A YENUINE
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Money Simply Waiting There for
Us to Pick It.

Address me care Sorrows of Satan
Co., Boston Theatre, week Oct. 23;
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Little Falls, Minn., Oct. 24
Wahpeton, N. D., Oct. 25
Fergus Falls, Minn., Oct. 26
Winnipeg, Man., Oct. 27-28.

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